

NEWS: FUJI CAMERAS
IN RESOLUTION BOOST



GRAPHIC LANDSCAPES
DAVID WARD EXPLAINS

Saturday 19 January 2013

amateur photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

FULL-FRAME COMPACT SONY'S 24MP RX1

WHAT MAKES THIS WORTH £2,600?



PAGE 41



FIRST LOOK

PAGE 10

NEW SENSORS FOR X

Fujifilm X20 and X100S revealed



HOW TO

PAGE 20

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ON TEST

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PAGE 53

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Amateur Photographer For everyone who loves photography

THE GREAT handicap of modern compact cameras is the size of their sensors. Tiny chips, whether backlit, CMOS or CCD, tend to suffer in low-light conditions – which probably accounts for 50% of the occasions in which such cameras are used. I appreciate that if you are trying to make a small camera, having a small sensor is a good start, but no matter how well designed compact bodies are, or how useful their functions and how powerful their processors, the weakest link is often the part of the contraption that actually records the image.

When I was a boy, it was well known that 110 film was not as good as 35mm, and that disc film was possibly one of the worst moments ever for

image quality. Surely the designers of today's digital compacts remember those days, too. And while many 35mm compact cameras were only compact when compared to the SLRs of the day, there were quite a number of very small bodies – such as the Ricoh GR1, for example.

Sony's Cyber-shot DSC-RX1 full-frame compact (see pages 41–46) is hardly miniature, but it is still smaller than a DSLR while producing similar quality. I hope it is just the first of many big-sensor compacts to come.



Damien Demolder
Editor

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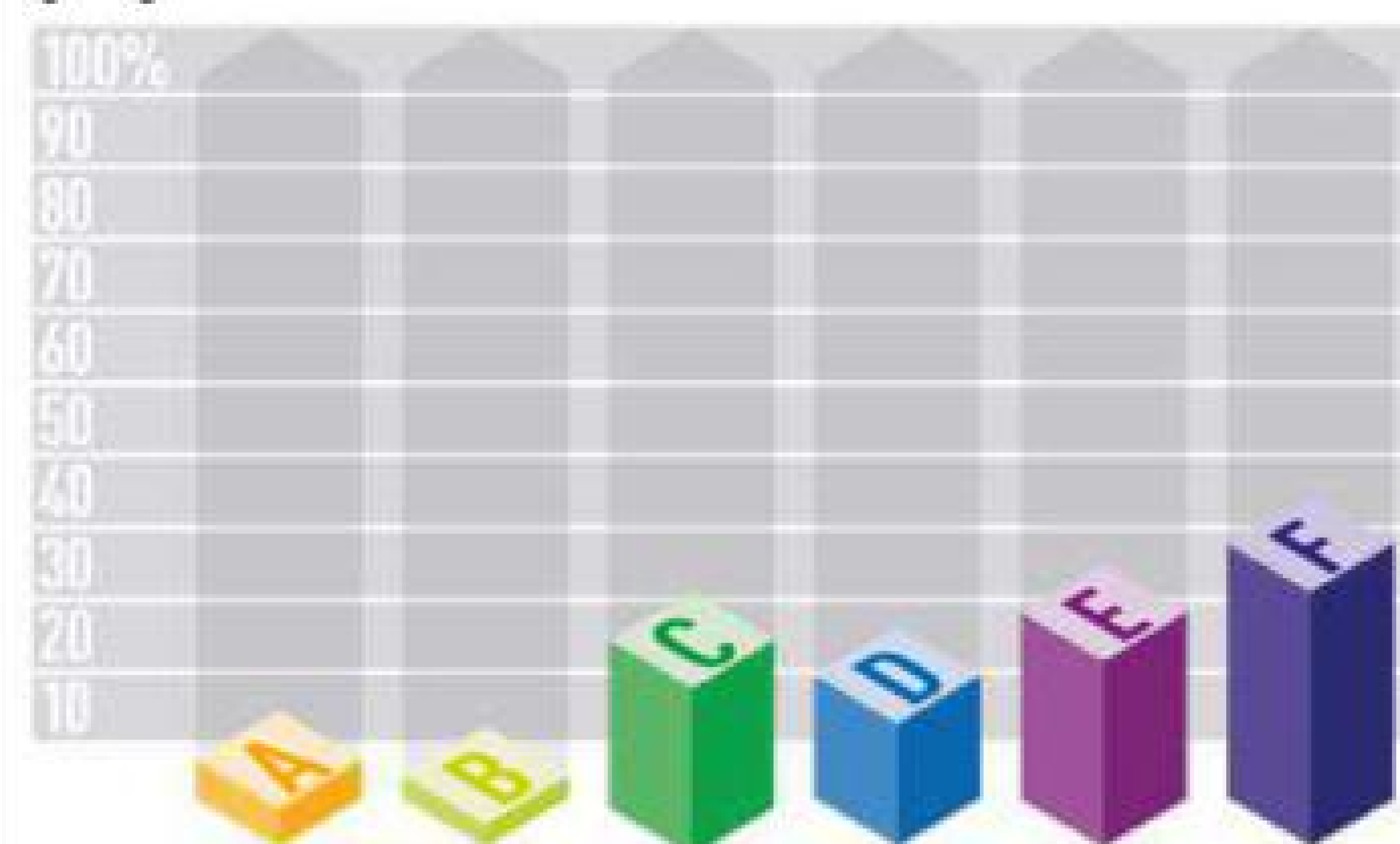
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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 22-29 DECEMBER WE ASKED...

What is it about photography that gets you going at the moment?



YOU ANSWERED...

A The kit	4%
B The science	2%
C The art	21%
D The escape	16%
E Two of the above	24%
F All of the above	33%

THIS WEEK WE ASK... Would a full-frame sensor make a compact camera more attractive to you?

VOTE ONLINE www.amateurphotographer.co.uk

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Bob Croslin captures his feathery subjects in a style usually reserved for commercial portrait shoots. He tells Stevie-Ella Keen about working indoors with creatures that have big characters



© BOB CROSLIN

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Twelve young photographers were asked to prepare a photo essay on the theme 'trust' for this year's annual Joop Swart Masterclass, presented by World Press Photo. Jon Stapley takes a close look at *Next #02*, a book showcasing their work at the cutting edge of modern photojournalism

34 FORGOTTEN PEOPLE

California-based photographer Matt Black has spent his career charting the impoverished agricultural communities of his native state and those beyond. He talks to Oliver Atwell about his stark monochrome photographs that document agricultural and rural hardship

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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• X100S due in March • On-board manual-focusing aid

FUJI X100S DOES DIGITAL SPLITS AT CES

FUJIFILM has added a digital split image feature to its new X100S, which replaces the company's X100 high-end compact flagship.

The digital split image screen displays dual images on the left and right side, to be lined up for manual focusing.

'This enables accurate focusing, especially when working with an open aperture or macro shooting,' claims the firm.

Also on board is a focus peak highlight function designed to highlight high-contrast areas for 'smoother and more precise fine-tuning of focusing'.

The X100S was showcased at the Consumer Electronics Show (CES) in the United States as we went to press.

Due out in March, the X100S houses a 16.3-million-pixel, APS-C-sized, X-Trans CMOS II imaging sensor, a step up from the 12.3-million-pixel sensor on the X100.

Combined with a new imaging processor, the EXR Processor II, this is claimed to reduce noise by more than 30% and boost resolution by around 25% compared with the X100.

Sporting a 23mm f/2 lens (like the X100), the X100S boasts more than 70 improvements over its predecessor.

For example, the burst rate has been increased to 6fps, from 5fps, according to Fuji.

Also improved on the X100S is the



EVF resolution, jumping from 1.44 million to 2.36 million dots.

However, the 2.8in LCD monitor features a 460,000-dot resolution, the same as that on the X100.

Engineers say they have removed the low-pass filter to allow the sensor to maximise the amount of direct light it receives. This is designed to optimise resolution levels and capture finer detail.

Also, for the first time, Fuji has incorporated a lens modulation optimizer that is intended to cut optical effects such as lens diffraction.

The imaging sensor includes 'built-in

phase-detection pixels' that are claimed to deliver the world's fastest AF, for an APS-C-category, fixed-lens compact camera, at 0.08secs. Other trumpeted tweaks include a faster, '0.5sec' start-up time and a full HD movie option.

Like the X100, the hybrid viewfinder combines an optical and electronic viewfinder. Borrowed from Fuji's X-Pro1 compact system camera is a 'Q' button that allows photographers to access frequently used menu options.

The X100S will cost around £1,099, £100 more than the launch price of the X100, which went on sale in March last year.

● Richard Sibley takes a first look at the X100S on page 10 of this issue

SNAP SHOTS

● As we went to press, Samsung unveiled a Wi-Fi-enabled compact system camera in the shape of the NX300. The 20.3-million-pixel flagship carries an APS-C-sized imaging sensor and was announced alongside a 45mm f/1.8 lens that is said to be capable of capturing 3D stills and movies. Features include a hybrid AF system and a 3.3in, tilting AMOLED screen. For details, see next week's issue.

● Nikon says its D4 and Nikon 1 cameras have won an iF Product Design Award. Selected by International Forum Design GmbH, which is based in Hanover, Germany, the D4 and Nikon 1 vied for design glory against thousands of products worldwide.

LATEST NEWS ONLINE

amateurphotographer.co.uk

FUJI QUESTIONS FULL-FRAME WORTHINESS

A SENIOR figure at Fujifilm Europe has questioned whether there is any need to push up sensor size to full frame.

Speaking to AP, Adrian Clarke, senior vice-president for Fujifilm Europe (pictured) said the firm's new X-Trans sensor is 'performing not far off full frame'.

Although Clarke said he has no knowledge of what future sensors Fuji's engineers in Japan may be working on, he added that he hopes these will outperform full frame.

In September 2012, Fujifilm technicians said they were seriously investigating the possible

launch of a full-frame compact system camera (CSC) and were focusing on the sensor and processor that would be required.

However, Japanese bosses also indicated that, if the firm did introduce a full-frame sensor, it would require a remake of the lens mount.

'You've got to say, what's the point of full frame when you've got an APS-C [sensor] outperforming full frame,' Clarke told AP.

'The question is: who needs a full-frame sensor when these sensors are getting better and better?'



Do you have a story?

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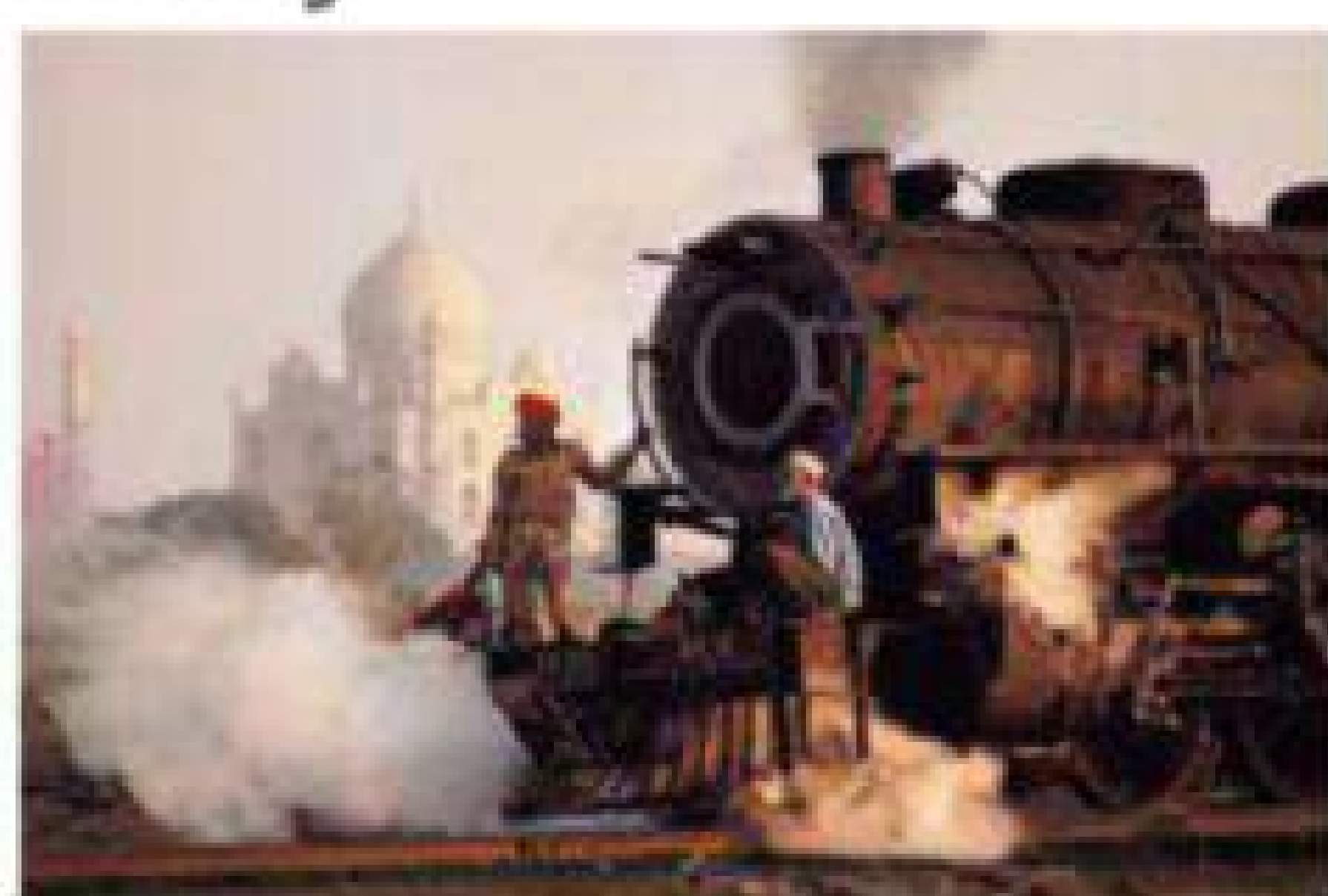
A week of photographic opportunity

PHOTODIARY

Wednesday 16 January

EXHIBITION Steve McCurry – India, until 9 February at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

DON'T MISS Mobile phone photography walk (2-3.30pm) at Knole, Sevenoaks, Kent TN15 0RP. Tel: 01732 462 100. Visit www.nationaltrust.org.uk.



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Thursday 17 January

EXHIBITION Retrospective by Czech-born photographer Jitka Hanzlová, until 3 February at Scottish National Portrait Gallery, Edinburgh EH2 1JD. Tel: 0131 624 6200. Visit www.nationalgalleries.org.

EXHIBITION The Rickerby Show by US photojournalist Arthur B Rickerby, until 16 February at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

Friday 18 January

EXHIBITION Ill Form and Void Full by Laura Letinsky, until 7 April at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** The Quest for the Man on the White Donkey, by Yaakov Israel, until 13 April at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com

Saturday 19 January

EXHIBITION Travels with Michael Palin by his long-time photographer Basil Pao, until 25 January at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.

DON'T MISS Winter Bird Walk (10am-12.30pm) at Newtown National Nature Reserve, Isle of Wight PO30 4PA. Tel: 01983 741 020. Visit www.nationaltrust.org.uk.



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Sunday 20 January

DON'T MISS Brighton Royal Pavilion Ice Rink, until 20 January at the Royal Pavilion, Brighton BN1 1EE. Tel: 0844 847 2352. Visit www.royalpavilionicerink.co.uk. **EXHIBITION** Women in Focus by Dorothy Bohm, until 17 February at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Monday 21 January

EXHIBITION Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit www.npg.org.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 22 January **LATEST AP ON SALE**

EXHIBITION Art of Arrangement: Photography and the Still Life Tradition, until 10 February at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

EXHIBITION Other Spaces by Jo Longhurst, until 26 January at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.fffotogallery.org.

New compact cameras due in March

OLYMPUS GETS TOUGH AT CES

OLYMPUS has unveiled a trio of Tough digital cameras at CES in the US.

The Olympus Stylus Tough TG-2 (pictured below), TG-830 and TG-630 line up alongside the two new SH-50 and SZ-15 'slimline zoom' models.

The 12-million-pixel TG-2 is claimed to operate underwater down to 15m. Features include a 4x zoom (with a 25mm wideangle), GPS and an e-Compass mode.

Due out early next month, priced £349.99, the TG-2 includes a microscope mode to further magnify images, plus full HD video. It is also compatible with Toshiba-made FlashAir Wi-Fi cards.

The 16-million-pixel TG-830 and 12-million-pixel TG-630 each sport a 5x zoom and cost £249.99 and £169.99 respectively. The TG-630 is due out early next month, while the TG-830 will be available in mid-March.

Olympus UK has also launched zoom cameras in what it hails as a 'fast-growing category'.

Billed as the new Olympus Stylus Traveller flagship, the £249.99 SH-50 features multiple access image stabilisation (IS), FlashAir Wi-Fi card compatibility and is due out in March.

Olympus claims its three-axis IS is a 'world first' for digital compacts, and is intended to optically compensate for 'pitch, yaw and rolling blur'.

Also featured is Hybrid 5-axis IS that is designed to counteract movement around the lens axis, in addition to yaw and pitch, plus horizontal and vertical shift when shooting full HD videos.

The SZ-15, priced £179.99 and available in mid-March, incorporates a 25-600mm (35mm viewing angle equivalent) zoom and a 16-million-pixel CCD sensor.



THIEVES ESCAPE WITH £12K GEAR

AN AP reader has spoken of his devastation after losing more than £12,000 worth of Nikon gear in a burglary at his Dorset home.

Spencer Brown, an amateur photographer from Bournemouth, is appealing for help in tracing the equipment, which includes a Nikon D800E (serial number 6005813).

Brown said it is not clear whether his insurance will cover the lost kit, which went missing in the early hours of 17 November 2012.

'I have been so depressed and down

since the loss of my gear,' said Brown, who had just bought the D800E.

'I feel like I have had my right arm cut off, as photography is my passion.'

The missing kit also includes a Nikon 45mm tilt/shift lens (s/n: 206747), Nikon 24-70mm f/2.8 (561490), Nikon 24-85mm f/2.8 (548208), Zeiss 21mm (15807723), Zeiss 35mm (15785533) and Zeiss 50mm (15882083).

Anyone who can help is urged to call Bournemouth Central Police Station on 01202 222 222, quoting crime reference number c/12/c/49540.

SNAP SHOTS

● Tributes have been paid to veteran Liverpool press photographer Geoff Roberts, who lost his battle with cancer before Christmas, aged 64. 'He was probably the best known and best liked freelance photographer on Merseyside,' former *Liverpool Daily Post* and *Liverpool Echo* picture editor Richard Williams told holdthefrontpage.co.uk. Geoff had worked at the newspapers for around 35 years.

● The Carl Zeiss Group enjoyed a 2% boost in revenue and invested 14% more in research and development for the year to 30 September 2012. Sales totalled €4.163 billion. For details visit www.zeiss.de.

● The Association of Photographers has revamped its website, saying it is now easier for members to upload larger photos to their online portfolios. AoP managing director Kingsley Marten said the new design is clean and contemporary, with better functionality and a greater focus on showcasing members' work. Visit www.the-aop.org.



Do you have a story?

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© FRANCIS PRIOR

RSPCA PHOTO WINNER REVEALED

A MACRO photograph of a spider's eyes has won the RSPCA Young Photographer Award 2012 for 18-year-old Francis Prior.

The image, entitled 'Through the Looking Glass' (above), earned Prior, from Liverpool, a three-day wildlife photography break.

RSPCA vice-president Chris Packham, one of the judges, said: 'This image just jumped out at us – it is bold, bright and very unusual. A completely different league to

anything we have seen before.'

He added: 'I also like the way it uses digital media techniques, which are becoming as important to modern-day photography as the old-fashioned darkroom techniques.'

'But for me, the best thing about this picture is that it is of a jumping spider, which anyone can find on their back wall.'

'Francis has looked at something

commonplace with new eyes and used technique and imagination to transform it into something completely new. Quite brilliant.'

To view the winning images, visit www.rspca.ork.uk/ypa.

● See AP 9 February for more on the RSPCA Young Photographer of the Year competition, including an interview with winner Francis Prior

FUJI READIES X20 FOR UK DEBUT

FUJIFILM has unveiled a new 'premium' compact camera in the shape of the X20.

Superseding the X10 that was launched in October 2011, the X20 features a new 12-million-pixel X-Trans CMOS II sensor, which, coupled with the EXR Processor II, is claimed to cut noise by more than 30% while raising resolution by around 20%.

Like the X100S (see pages 5 and 10), the X20 dispenses with an optical low-pass filter and uses a lens modulation optimizer to help reduce effects such as lens diffraction.

'Optical low-pass filters have traditionally been used in conventional sensors to reduce false colour and moiré effects. However, this also means sacrificing image quality,' explained the firm.



The Fujifilm X20 is claimed to cut noise by more than 30%

The lens is a 28–112mm f/2, the same as that fitted to the X10.

The advanced optical viewfinder is 'sync'd to the zoom lens' and includes an eye-sensor.

Data, such as shutter speed, aperture and ISO, can be overlaid onto a digital trans panel.

Other tweaks include a 12fps shutter speed, compared to 7fps on the X10.

The X20 is expected to cost around £499 and is due to go on sale in the UK in March.

● Richard Sibley takes a first look at the X20 on page 11 of this issue

PANASONIC COMPACT BOASTS WI-FI

PANASONIC has used the CES show in Las Vegas, USA, as the launchpad for the Lumix DMC-TZ40, a compact camera it bills as its most advanced photo and video 'hybrid'.

The Wi-Fi-enabled model features an 18.1-million-pixel imaging sensor, a 20x Leica DC f/3.3–6.4 lens (24mm wideangle) and a new Venus engine.

A Lumix app will allow a smartphone or tablet to be used as a 'real-time viewfinder', and to control the camera's shutter and zoom, explained Panasonic.

Features include full HD video and a battery life of 300 shots, a spokesman told AP in an interview ahead of CES.

The TZ40 incorporates five-axis image stabilisation to help counteract camera shake, plus a claimed AF speed of 0.1sec. Continuous shooting is possible at up to 10fps, says the firm.

Also on board is a 3in, 920,000-dot LCD touchscreen and a revamped GPS function that includes a 'compass and levels meter'.

A price and UK launch date have yet to be announced.

AP
THIS
WEEK
IN...

1948

A colour filter case made it into the post-Christmas pages of AP as a must-have do-it-yourself gadget this week in 1948. 'I carry six filters, and until very recently regarded them as my most elusive possessions, carried, as they were, in separate small containers in pockets all over my person, mixed up with handkerchief, loose change, keys and other unsuitable objects,' wrote E A Goldring.

'All that is now changed since I jumped upon the notion of adapting a transparent Perspex cigarette case to hold all six filters. These cases can be obtained at almost any tobacconist, and the one I chose for my bayonet-fitting Rolleifilters measures approximately 5x3in, comfortably holding the filters and fitting snugly into the waistcoat top pocket.'



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Share your Now competition

NEW YORK PRIZE IN SAMSUNG CONTEST

TRIPS to New York and Galaxy Cameras are up for grabs in a digital photography competition launched by Samsung and *Time Out* magazine.

Organisers of the Share your Now contest are inviting photographers to upload images they have captured of London or New York.

Any device can be used to capture the images and, each week, five entrants from each city will win a Samsung Galaxy Camera (pictured above).

When the competition closes, *Time Out* will commission a professional photographer to work with three of the weekly winning entrants from London, and

three from New York, to 'share their take on their own city', using their Samsung Galaxy Camera.

They will also win a trip to London or New York, as appropriate.

Copyright of entries remains with the entrants, say organisers, who add: 'However, entrants agree that by submitting a photograph to the competition, they grant *Time Out* and Samsung each a royalty-free, perpetual irrevocable worldwide licence to use and republish their photograph(s).'

For more details, visit www.timeout.com/shareyournow. Entries close at midnight on 10 February 2013.

TOP MOBILE PHONE PHOTOGRAPHER NAMED

MICHAEL Strevens beat more than 10,000 entries to claim the Motographer of the Year 2012 title (see image, right).

Entrants to the nationwide mobile phone photography competition were asked to submit photos on various themes, including community and travel.

Organised by online photo retailer Photobox, the contest offered prizes such as a smartphone, an iPhoneography course and 'complimentary access to photography events,



acting as a Photobox photo-reporter'.

Judges included Glyn Evans, founder of iPhoneography.com.

CLUBNEWS

Club news from around the country

CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The Society is due to host a talk by professional magazine and portrait photographer Homer Sykes on 5 February. The event takes place, at 6.45pm, at City YMCA, 8 Errol Street, London EC1Y 8LX. Entry costs £5. Visit www.cityandcripplegate-ps.org.

THE PRACTICAL PHOTOGRAPHIC GROUP

The group is staging its annual photo exhibition until 26 January 2013 at the Central Library, Townley Road, Bexleyheath, Kent DA6 7HJ. Tel: 01322 438 038. Visit www.practicalphotographygroup.btck.co.uk.



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AP hands-on

Fujifilm X100S

Fujifilm's successor to its very popular X100 has a huge number of new features, including an X-Trans sensor. **Richard Sibley** takes a look at the X100 and the X10's replacement, the X20

SINCE its launch at photokina in 2010, the Fujifilm X100 has been one of the most popular cameras among enthusiast photographers. Its 12-million-pixel, APS-C-sized sensor and 23mm f/2 lens produce superb images, and now its successor, the X100S, is here, with some significant new features – more than 70, in fact.

NEW SENSOR

The biggest improvement is the new 16.3-million-pixel, APS-C-sized (23.6x15.6mm) X-Trans sensor. This is the same sensor as that used in the Fujifilm X-Pro1 compact system camera. By using a different arrangement of coloured filters over the photosites, the X-Trans sensor doesn't require an anti-aliasing filter, and we have found in previous tests that images resolve far more detail than one would typically expect from a 16-million-pixel sensor.

NEW PROCESSOR

Further changes include the use of the new Fujifilm EXR Processor II. This speeds up the X100S in a number of ways. Start-up time has improved from 2secs in the X100

to 0.5secs in the X100S, while continuous shooting is also faster at 6fps – 1fps faster than the X100. The improved speed will benefit those who wish to use the X100S for street photography, although I think the start-up time could be improved further.

PHASE DETECTION

Unlike its predecessor, the X100S uses on-sensor phase-detection autofocus. Some of the green photosites on the sensor are used to judge the phase detection, but unlike

some other cameras with on-sensor phase detection, these photosites are still used in the final image. Therefore, the system's use does not adversely affect the resolution.

Fuji claims that the phase-detection focusing improves the AF speed from 0.22secs in the X100 to 0.08secs in the X100S. If it is as fast as promised, it will be very fast indeed.

MANUAL FOCUSING

One of the most interesting features enabled by the phase-detection AF system is split-image manual focusing. This looks very similar to manual focusing using an SLR with a split prism. The split-image is displayed through the electronic viewfinder, and focus can be achieved quickly and accurately by manually adjusting the focus of the lens until a complete image is formed. The feature will really appeal to enthusiast photographers and give the X100S even more of a classic-camera feel.

Focus peaking is also included, which adds a slight glow to any edges within the frame that are in focus. Whether or not these features improve the speed of manual focusing will be considered when we conduct our full test of the camera.

ELECTRONIC VIEWFINDER

Like its predecessor, the X100S has a hybrid optical and electronic viewfinder, although the electronic element is now the same 2.35-million-dot unit as found in the firm's X-E1 compact system camera. I found the viewfinder to be very detailed and it was quite easy to forget that one is looking at an electronic image.

FIRST THOUGHTS

While its name may suggest a mere upgrade of the X100, there is a lot more to the X100S. The build and handling remain largely the same, but the new X-Trans sensor, phase-detection AF and manual focusing aides all look like exciting new features that could really launch the camera to the top of its field. I can't wait to get a final version for testing. **AP**

WHAT'S NEW

- 16.3-million-pixel, X-Trans, CMOS sensor
- Split-image manual focusing
- Focus peaking
- 2.35-million-dot hybrid optical/electronic viewfinder
- 23mm f/2 lens
- On-sensor phase-detection AF
- Price around £1,099
- On sale in March





and off when the camera is held to the eye.

In my brief time with the camera, I found the viewfinder to be about the best I have used on a compact camera, and the digital overlay makes it more useful than the optical viewfinders found on Canon's PowerShot G-series cameras. This alone should have a big impact on how the camera handles, and should make it feel even more like the baby brother of the X100S than the X10 ever did to the X100.

LENS

Retained from the previous model is a 4x Fujinon lens, equivalent to a 28-112mm f/2-2.8 lens on a 35mm camera. One of its main features is the manual zoom barrel, which is far quicker to use to frame a scene than an electronic zoom.

FIRST THOUGHTS

The new silver finish on the X20's top-plate makes the camera look like a miniature version of the larger X100S. Although it handles almost identically to its predecessor, the X20 could be a significant leap forward due to its use of the X-Trans sensor. If this type of sensor has the same improvement in resolution that we saw when it was used in the X-Pro1, then it could push the X20 into the same bracket as the Sony Cyber-shot DSC-RX100. The X20 has the potential to be a very exciting compact camera. **AP**

AP hands-on

Fujifilm X20

Launched at the same time as the X100S, Fuji has introduced the X20 as a replacement for its X10

WHEN we reviewed the X10 at the end of 2011, we were impressed with its manual zoom lens and built-in optical viewfinder. One of the only points of contention was the limited performance at higher sensitivities, so it will be interesting to see how the X20 shapes up in this respect.

SENSOR

Like the X10, the X20 uses a slightly larger than standard 2/3in (8.8x6.6mm), 12-million-pixel CMOS compact camera sensor. However, the X20 sensor uses a X-Trans filter array rather than the standard Bayer pattern.

While this should improve the colour fidelity of the X20, perhaps the more exciting prospect is that the X20 doesn't have an anti-aliasing filter. This should enable the X20 to resolve more detail than would normally be expected from a 12-million-pixel camera. Noise reduction is also claimed to be 30% better than in the X10.

PHASE DETECTION

Like the X100S, the X20 has on-sensor phase-detection autofocus, which Fuji claims can focus in as little as 0.06secs. When combined with a 0.5sec start-up

WHAT'S NEW

- 12-million-pixel, X-Trans, CMOS sensor
- New digital overlay for the optical viewfinder
- 28-112mm f/2-2.8mm equivalent lens
- On-sensor phase-detection AF
- Price around £499
- On sale in March

time, and a shutter lag of just 0.01secs, the X20 should be popular among enthusiast photographers as an everyday compact.

OPTICAL VIEWFINDER

The optical viewfinder has been improved in the X20. Now featuring an advanced digital overlay, the photographer is able to see vital shooting information, such as which focus point is in use, and all exposure settings. An eye sensor has also been fitted, to automatically switch the digital overlay on



APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



©ELLIOTT ERWITT/MAGNUM PHOTOS

The Contact Sheet

Edited by Steve Crist, AMMO Books, £19.95, softback, 208 pages, ISBN 978-1-934-42908-2

THIS book is built around a winning idea – taking iconic images from major photographers and showing the contact sheets on which they first appeared, accompanying them with quotes from the photographers themselves. Editor Steve Crist has assembled a diverse selection of images from a formidable list of names, including Robert Doisneau, Steve McCurry and Anton Corbijn.

Some of the sheets show an artist's process in action, such as the various poses for what would become Elliott Erwitt's famous portrait of Marilyn Monroe (above and right). In others, they form a narrative of the events, like David Hume Kennedy's shots of Richard Nixon leaving the White House for the last time. This refreshingly different book deserves a place in any photographic collection.



©ELLIOTT ERWITT/MAGNUM PHOTOS



The Rickerby Show

Until 16 February. Daniel Blau Ltd, 51 Hoxton Square, London N1 6BP. Tel: 0207 831 7998. Website: www.danielblau.com. Open Tue-Sat 11am-6pm. Admission free

AMERICAN press photographer Arthur Rickerby may not be a household name today, but he enjoyed a prolific career until his death in 1972, at one point being nominated for a Pulitzer Prize. He held his lens up to his native New York, and to America as a whole, and covered many important events. The Daniel Blau Gallery is presenting an exhibition of vintage prints from Rickerby's career, aiming to cover a broad range of subjects to showcase his far-reaching talent, including street scenes and his coverage of the Second World War.

CONDENSED READING

A round-up of the latest photography books on the market

BOOK

In Wildness is the Preservation of the World

By Eliot Porter and Henry David Thoreau

AMMO Books, £34.95, hardback, 168 pages, ISBN 978-1-934-42973-0

A NEW edition of a book first printed in 1962, the title of this hefty volume comes from the writings of Henry David Thoreau, whose words here sit alongside the images of American nature photographer Eliot Porter. This new hardback edition reproduces Porter's images in a large format that mostly flatters them. Although the composition does sometimes feel dated, the use of colour really sells the photographs as Porter had a great

eye for capturing a forest's hues. The images are arranged by season, and the quotes from Thoreau beside each one are packed with rich verbal imagery. The formatting of the pictures and quotes sometimes feels odd, and a fair few of the frankly enormous pages are predominantly white space. A decent coffee-table book, though.



theliteratelens.com



NEW YORK-based writer Sarah Coleman describes The Literate Lens as 'standing at the junction of photography, art and writing'. In essence, she is attempting to chart the connections between photography, literature and other art forms. The subject matter of the blog entries is varied, ranging from historical analyses of notable artists and their relationships with photography to topical discussions of events in the news. While the 'about' section promises weekly updates, in practice the average is around two per month. Still, this well-written blog has an impressive depth of content.



WEBSITE

EXHIBITION



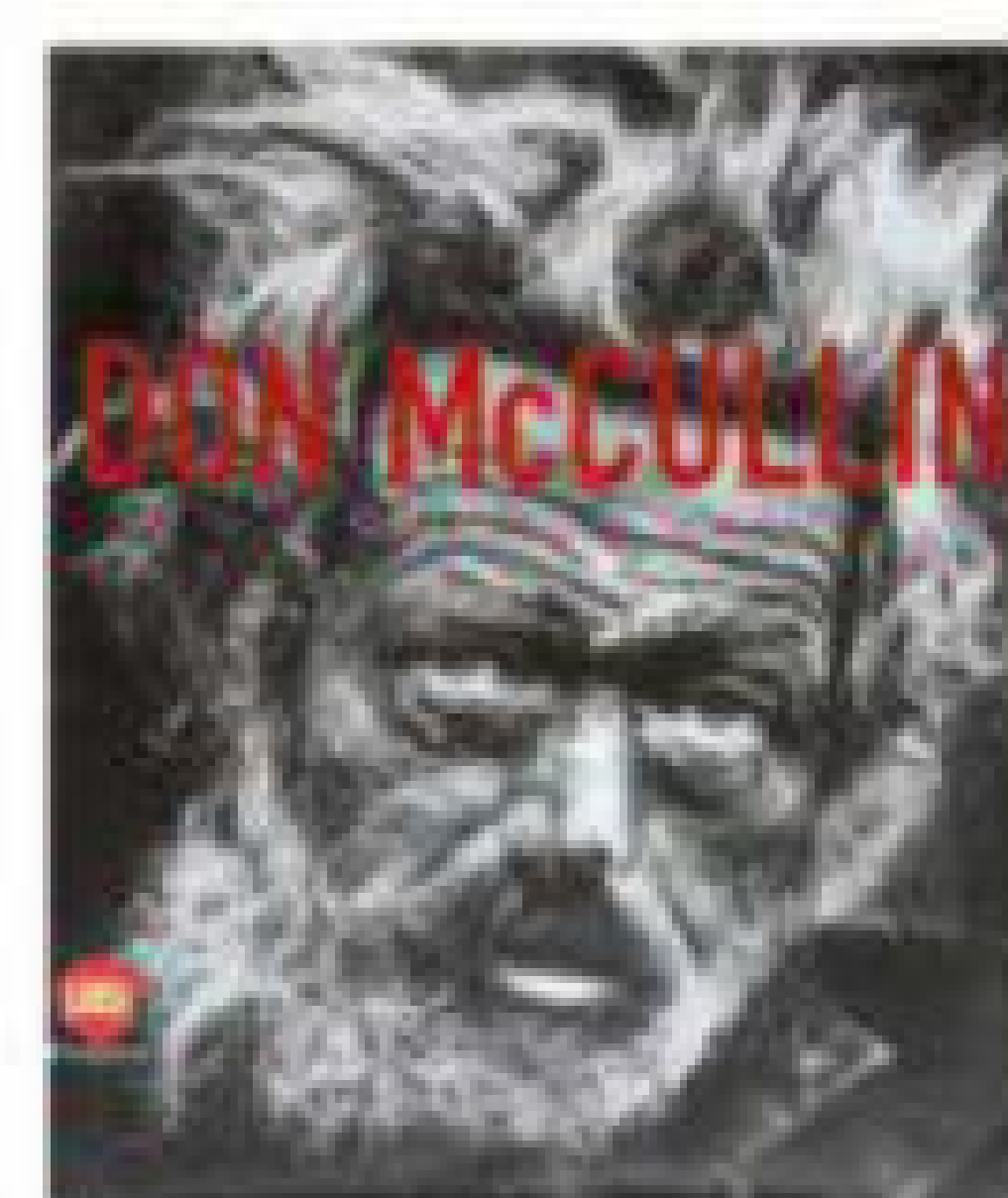
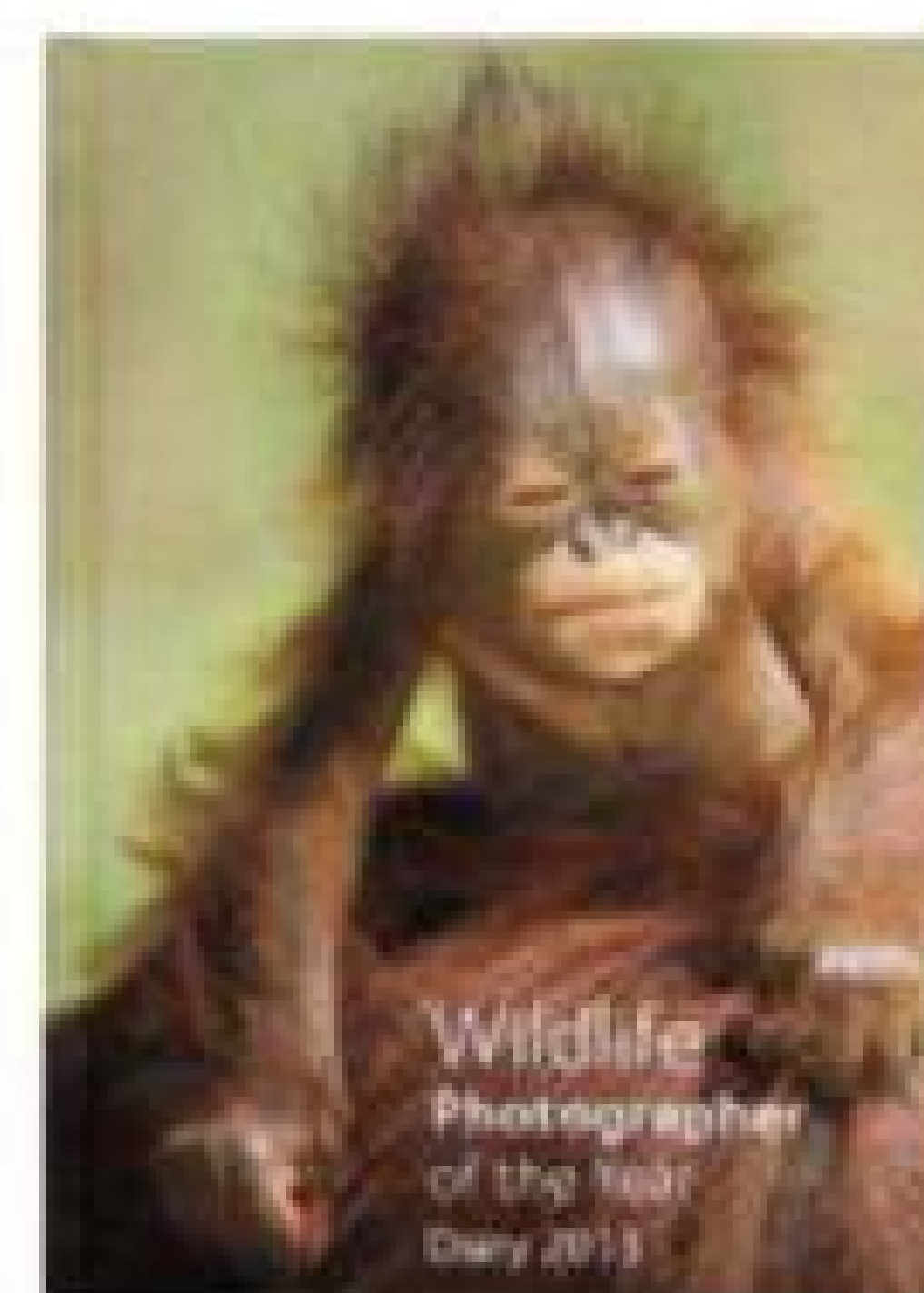
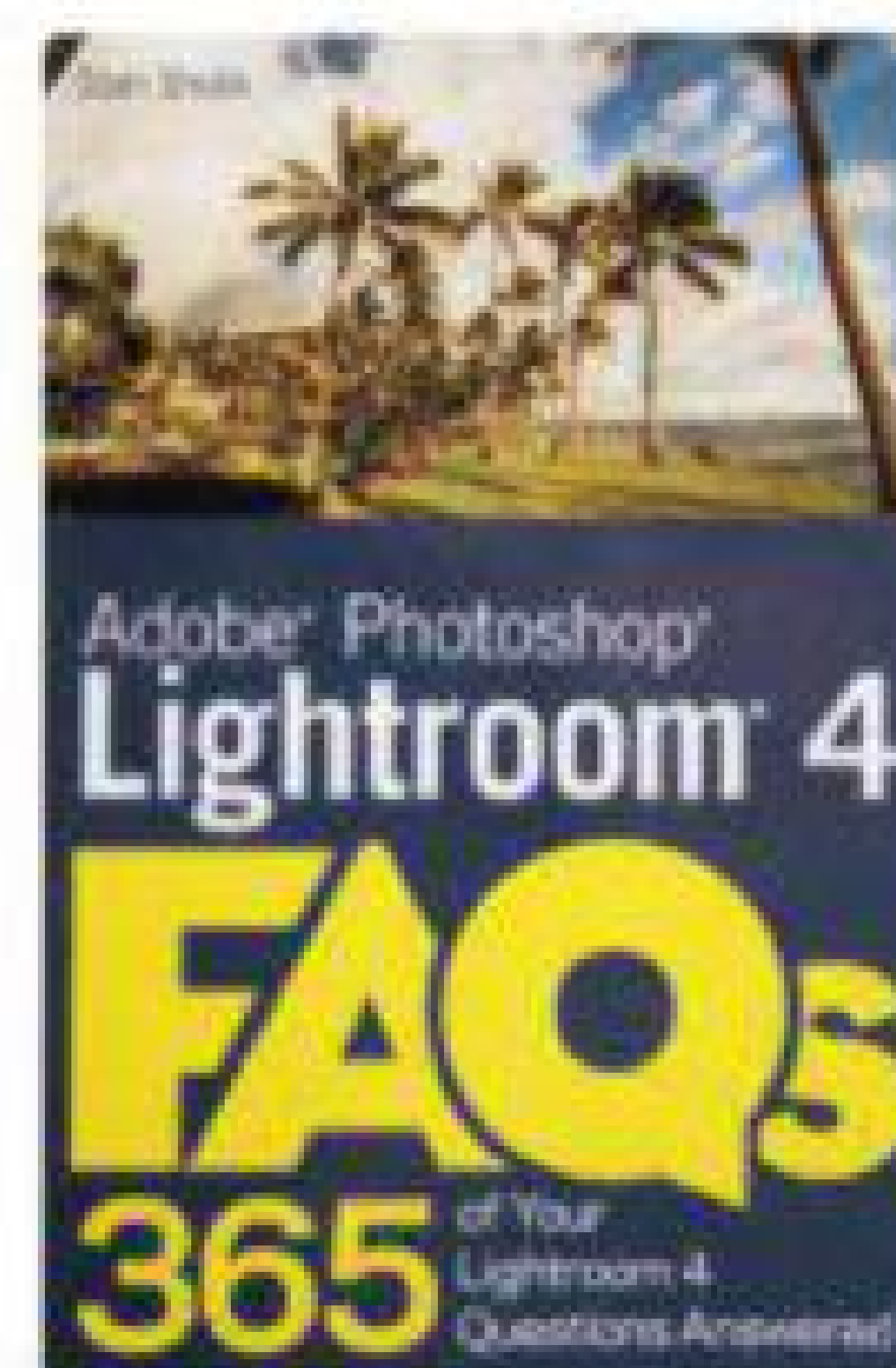
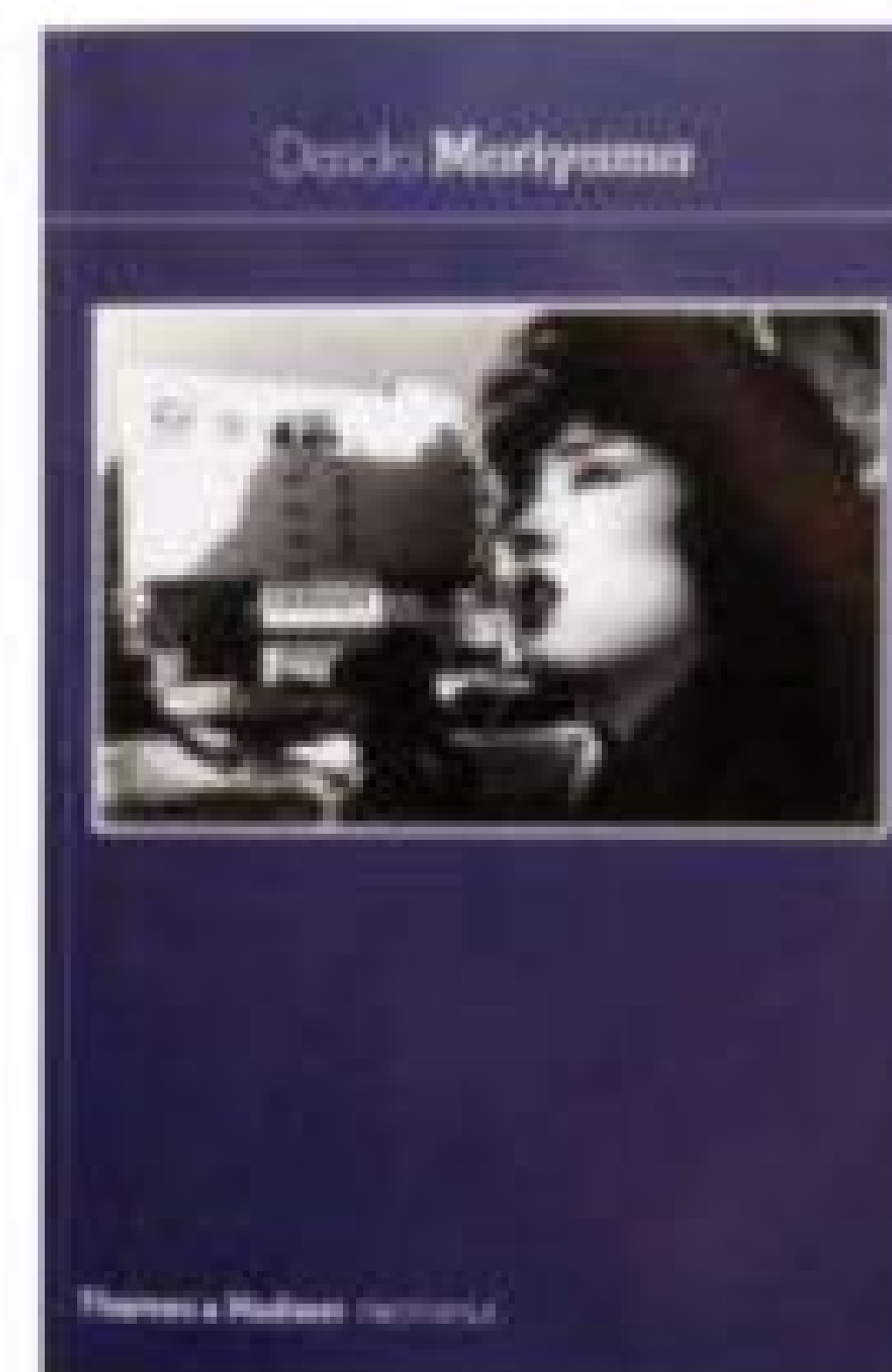
Arthur Rickerby's silver gelatin print 'Man Walking on the Rooftop', c1950

● DAIDO MORIYAMA:

PHOTOFILE Introduction by Gabriel Bauret, £9.95 Daido Moriyama's grainy black & white images are highly distinctive, with his stark portrayal of post-war Tokyo being immediately recognisable. This reasonably priced compact book serves as a good starting point for anyone wishing to get acquainted with Moriyama's work. ● **ADOBE PHOTOSHOP LIGHTROOM 4 FAQs** by Stan Sholik, £19.99 While some technical software guides can be so densely written as to be inaccessible, this book takes a sensible question and answer approach that makes it easy to follow. Bear in mind that the questions have been selected with novices in mind, such as 'How do I email a photo?' and those who are already tech-savvy may be better off with a more intermediate-level guide.

● **WILDLIFE PHOTOGRAPHER OF THE YEAR POCKET DIARY 2013** by the National History Museum and *BBC Wildlife Magazine*, £7 This pocket version of the wildlife diary reviewed previously in AP is a good size for carrying and viewing on the go. The images are great even in miniature form, and the captions from the photographers are always an enjoyable read.

● **DON MCCULLIN: THE IMPOSSIBLE PEACE** edited by Sandro Parmiggiani, £34.95 This book spans the entire career of famed photojournalist Don McCullin, from the horrors of war and starvation in Vietnam and India to landscapes in rural England. This is a great McCullin primer, but it doesn't entirely distinguish itself from many other McCullin books on the market, and those who have already invested may struggle to justify the expense.



Letters

Share your views and opinions with fellow AP readers every week



DAMIEN DEMOLDER

does have a viewfinder – an electronic one that doesn't require an entry window on the front of the body – **Damien Demolder, Editor**

DSLRs ARE THE TARGET

AP Editor Damien Demolder seemed to miss my point in my letter published in AP 8 December. When I mentioned that I was not aware that it is illegal to photograph a wide variety of birds while they are on or near their nests, I was pointing out that the rules were brought in with virtually no publicity.

However, the news story in the same issue about Merthyr Tydfil Borough Council's actions made the point better than I could. That council did not appear to publicise its rules before deciding to confront a photographer. Also, did they stop those photographers with camera phones and compacts? It doesn't appear so – yet again, it was a photographer with a DSLR who was targeted. The hundreds of people who attended their event with small cameras would have been impossible to stop. What is most worrying is this creeping restriction on our freedom to take photographs in public areas, using a claim that some people 'might' object to being photographed.

A while ago, in our local small town, my friend was filming the Friday market in the very public marketplace. A stallholder came over with a council official who told my friend that she needed permission to film, and must stop. 'The marketplace,' said the official, 'is owned by the town council.' (It's actually owned by the town, not the council). After some debate, the official took my friend around the market and told her what she could and could not film. Using this distorted logic, it could be inferred that every park or open space and every street is also 'owned by the council', and therefore subject to restrictions on photography at the council's whim. However, in traffic law, such places as the marketplace are unquestionably public – a defence of their being 'owned by the council' would be laughed out of court.

I suspect that actions like Merthyr Tydfil's would not stand up in law, and ought

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

I DON'T BELIEVE IT!

We may all be feeling the pinch of late, and moan about the price of petrol, the price of a pint in the pub and the cost of printer ink to further our hobby, so I did a few calculations.

To get petrol to your car, the oil companies have to prospect for oil all around the world, often in out-of-the-way places or in deep water. The cost of a rig can be £250,000 or more a day to hire, and there is about a one in four chance of success. Even if oil is found, platforms, pipelines and supertankers are required to transport it to the point of use, and then the oil is refined and travels by road tanker to the garage. A hefty percentage of tax is applied and the end result is, say, £1.30 per litre or £5.90 per gallon.

Beer brewed in this country does not travel the world, is mostly water and costs, say, £2.80 a pint or £22.4 a gallon.

My inkjet printer has eight cartridges holding 11.4ml each, a total of 91.2ml of ink at, say, £70 a set, or £0.7675 per ml, including the cost of the cartridges themselves. This equates to £767.5 per litre or £3,489 per gallon!

Now, you may need to sit down after reading this, with a sigh of, 'I don't believe it,' while reaching for your calculators. You may even colour in the face, but try not to be driven to drink! **John Bartlett, Suffolk**

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

MISSING VIEWFINDER

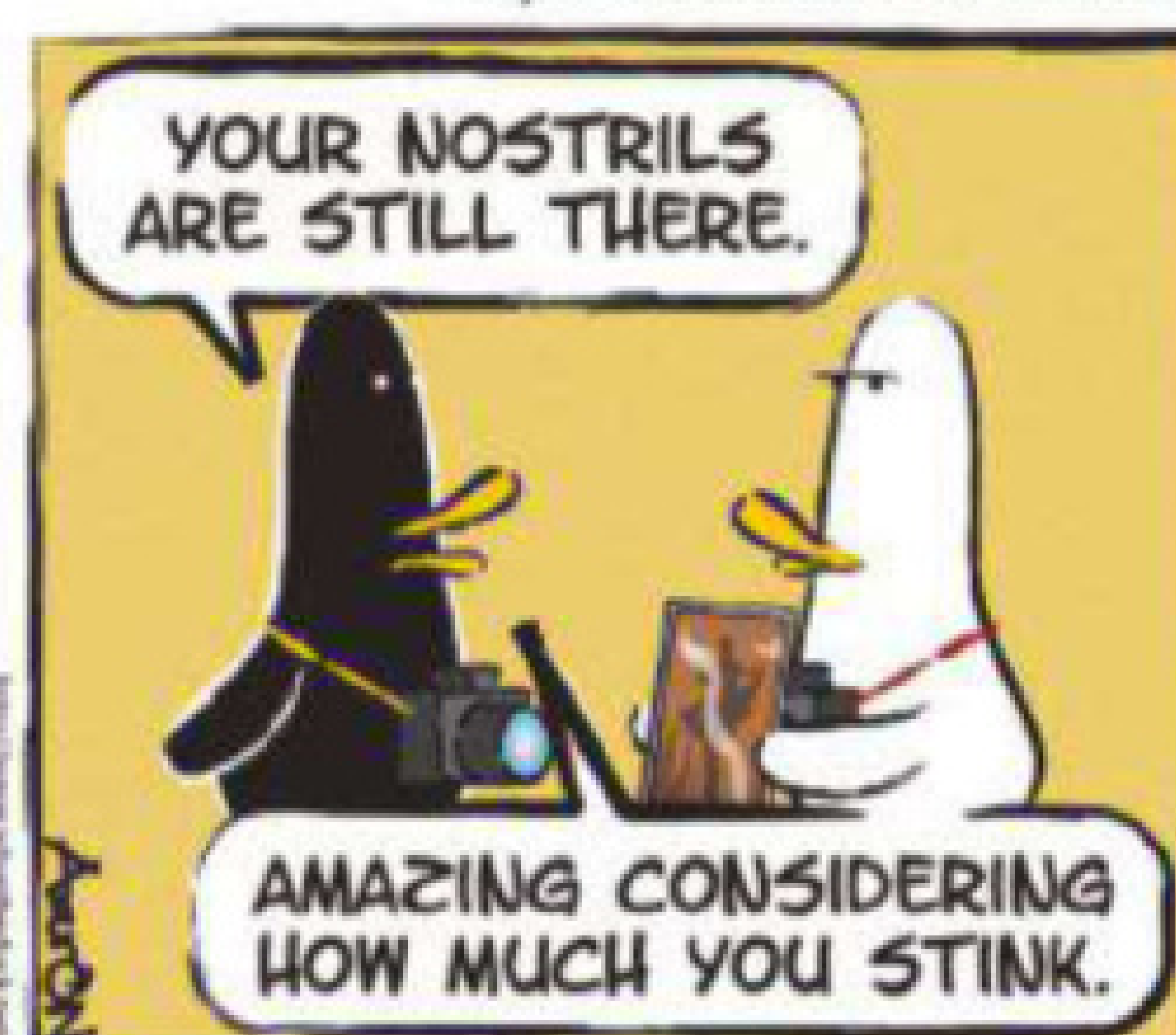
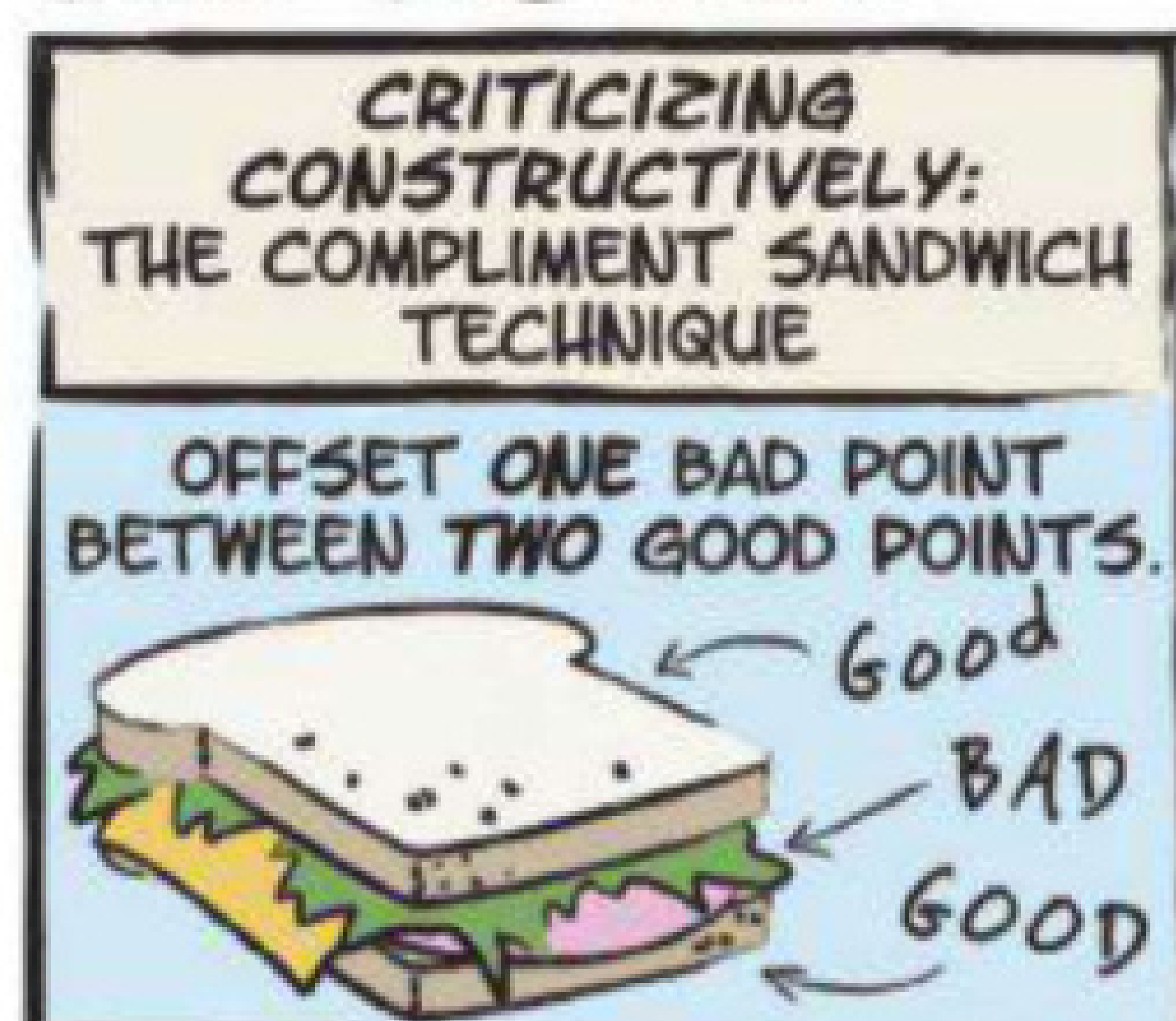
I was interested in the *On the way in 2013?* item in *News Review* (AP 22–29 December 2012), particularly the picture of Fujifilm's designer Masazumi Imai (see top right). It seems from the way Mr Imai is holding the X-E1 that Fuji has developed the ultimate enthusiast camera, complete with invisible optical viewfinder. If the camera doesn't have an invisible optical finder, why is he holding the camera in that way – or has he just discovered that this is a better, more natural

way to hold the camera, to prevent camera shake, rather than out at arm's length? Even if there is no invisible viewfinder, he won't be able to see what he's shooting holding the camera like that – or does Fuji have some secret up its sleeve for 2013?

Ian McRae, Angus

I suspect Mr Imai was just trying to obscure me from view with the first thing that came to hand, Ian. But it wouldn't have helped as the Fuji X-E1

What The Duck



<http://www.whattheduck.net/>

BACK CHAT

AP reader Jill Beeton tackles the tricky problem of whether to ask permission from someone to take their photograph

WHEN photographing strangers, should we ask their permission first? To many of you the answer is no doubt obvious, but what that answer is will differ depending on your own personality and experience.

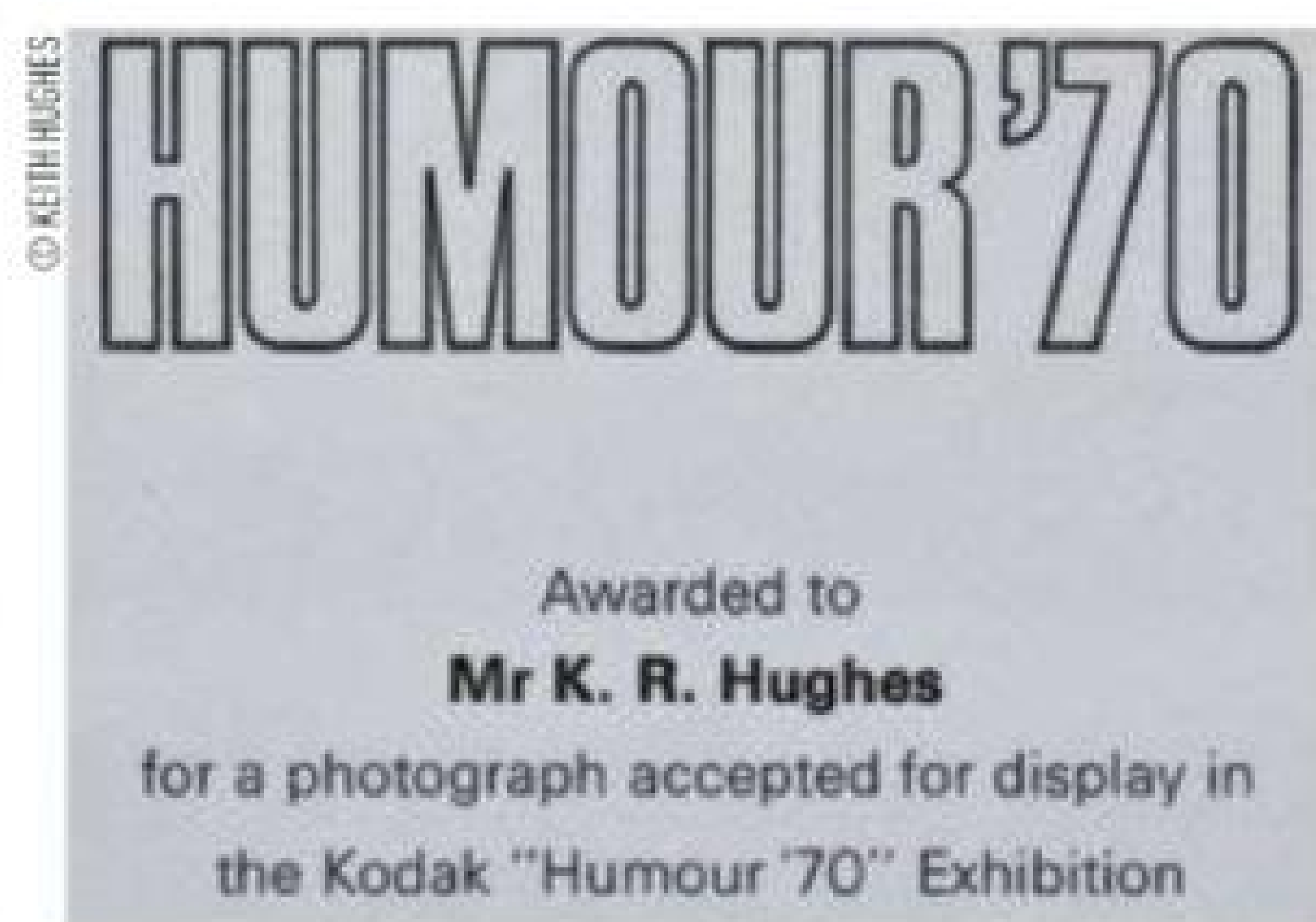
I have missed out on many good photo opportunities through being too timid or too polite. In a country where the older generation was known to dislike tourists taking their photographs, I considered it a huge imposition to go against that culture. I felt I should ask first if I took someone's photograph. I know of one person who, while travelling abroad, took a photo of an elderly peasant woman dressed all in black on a remote road from only a few feet away. He received a loud reprimand from the angry woman. OK, he probably also got a good picture, but there could surely be no pleasant memory to accompany it? So what counts most – the image or the experience? The trouble is, if you do ask first, the spontaneity disappears, and gone are the natural poses and expressions that had grabbed your interest.

I remember travelling around a remote area of Indonesia when, apart from the crew, I was one of only two passengers to disembark the ship. I reasoned that the locals would not expect to be photographed, so on seeing an elderly woman, head draped in voluminous folds of a colourful shawl beside an interesting traditional cart, I asked first. Just like women back home, she wanted to look her best, shrugged off her shawl, ran her hand through her hair and stood differently. This may have been a pleasant contact with a local, but there was a tinge of disappointment at losing the original shot.

Things were somewhat reversed when, returning to the port, a woman came running towards me, her baby in her arms, asking me to take a photograph of them both. In years to come perhaps she'll tell her child how they had their photo taken by a white visitor. There was no way I could have arranged a copy of the picture for her, but gestures and smiles sufficed and clearly the fact that I had taken her baby's photo was special enough! It was a photograph I would not have planned myself, but now it is treasured among my favourites from that trip. The memories lift it beyond its photographic merit.

On another trip, this time to Oman, tourists were advised of the cultural no-no of photographing without asking first, so even for a picture of a small, thin-looking calf curled up in the market place, I thought it best to ask. Its owner was delighted! So proud to be asked, he pulled the calf to its feet and posed happily alongside it. This may have been a totally different picture, but it's still a great memory.

So should you ask first or not? On asking, clearly you will lose that natural image you were after. But perhaps you will come away with something altogether different and still with a memory to treasure.



KODAK MEMORIES

Reading the readers' experiences of Kodak products over the years (AP 22-29 December 2012) brought back memories of 1970, when I had two of my photographs, taken with my Kodak Retinette, accepted for the Kodak Humour exhibition. I was awarded a certificate and invited to the exhibition at a hotel in London (see above).

My certificate was signed by the three judges, namely editor of *Punch* William Davis, Spike Milligan and Frank Muir. One of my two photographs was also in a book along with others that the publishers thought worthy of inclusion. **Keith Hughes, Surrey**

to be challenged in court. Failing that, I wonder what AP is doing to defend us photographers against such restrictions? A question in Parliament, maybe?

Keith Longmore, Norfolk

You are correct in stating that everyone has a right to take pictures in a public place unchallenged, a freedom that AP has campaigned for vigorously in recent years. Our meetings with Home Office officials and parliamentarians – which have included talks with a policing minister in the previous government and a mention in Parliament – contributed to the outcome of a review of police use of anti-terror laws, published two years ago. We will continue to highlight cases of overzealous officials taking the law into their own hands, as our attentions increasingly focus on private security guards and others – *Chris Cheesman, news editor*

COMMON SENSE PREVAILS

While reading the article about photo rights in *News Review* in AP 22-29 December 2012, I was reminded about an incident

that occurred to me in my home town of Newtownards, Co Down. I was walking into town when a car flashed past me on a main road and crashed into a wall. Apparently, it had been stolen. Within moments, it was surrounded by police cars and officers rushed towards the car.

As this happened before my eyes, I began taking photographs – until I was approached by a constable who wanted to know whether I was a professional photographer. I shook my head and explained that I was an amateur. He then instructed me to see the senior policeman on duty. The senior officer explained to me that although I had the right to photograph the scene, he requested that I delete any photographs that showed the faces of the police. Of course, I gave him my word that I would do so.

I hurried back home and rushed the photographs through my PC. Unfortunately, all I managed was a photo of the car itself. The rest had to be deleted, as faces appeared in every one of the photographs.

Afterwards, I thought the police handled the situation well. There were no threats, no confrontations – just plain common sense.

David McConnell, Co Down



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

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PHOTO INSIGHT

David Ward reveals the thinking behind his photograph of a submerged boulder taken in northern Norway

THIS picture was taken in Eggum, a small coastal village in northern Norway. On the day I took this image it was overcast and not ideal for taking photographs along the beach, so I headed inland to the lake instead and came across the boulder pictured here.

When I got to the lake I noticed that every once in a while the clouds thinned a little and the position of the sun through the cloud produced this ring of bright light around the boulder that you can see in the photograph. I loved the way that the sky was reflected in the water as well.

To get the halo effect on the boulder, I had to position myself in a particular spot at the right time. It took perhaps 20 minutes of standing in the one position to capture this image accurately, as the cloud was constantly moving to create different levels of light. I had to stand in that one particular spot because other positions did not produce the same halo effect.

What is very interesting about the boulder, other than the light halo, is that the distortion of the water makes the top of the boulder look much smaller than the bottom of the boulder, which creates a weird visual effect that is quite arresting to the eyes. Compositionally, though, it was not just about the boulder. I wanted to ensure that the grasses you can see towards the top left of the frame worked for the picture as a whole, and complemented the boulder. To do that, I opted to use a 200mm lens, which is the equivalent of a 70mm lens on a full-frame DSLR, on my Linhof large-format 5x4in camera to condense the perspective to produce the effect I wanted.

Shooting with a large-format camera required me to use a tripod for this image. The boulder was around 6 feet (2 metres) into the lake, so the front leg of the tripod had to be in the lake for me to get the composition I wanted. It was mid-morning light, so I think it was an exposure of only around 1/8sec.

Obviously, for the photo to work the water surface had to be as calm as possible. Unfortunately, the water was not still for the

whole time I was shooting, as ripples came in fits and bursts. So while I sometimes had the lighting right, I could not get the shot because I got a ripple across the scene. This was one of the reasons the photograph took so long to take – I had to wait for the perfect combination of light and water conditions.

The image is in portrait format, but there was just open water to the right of the image, with a few more grasses and then the shore to the left. I tend to shoot maybe 85% of my images in portrait format, which as a landscape photographer may seem perverse. However, I think we train ourselves from a very young age to keep our eyes within the portrait shape as that is what we do when we read a book – the eyes bounce around within the frame. With a landscape image, I think it is easier for the eyes to wander out of the picture.

This image has a very limited palette of colours and is almost monochromatic, which is a feature I like about the photograph. One of the criticisms of shooting with Fujichrome Velvia film, as I did here, is that it saturates the colours. However, I think it works fantastically well in overcast conditions because it lifts the colours slightly and you get wonderful subtlety. Also, on large format you get fantastic tonality and a smoothness to the results. I think this still outshines anything you can do with digital imaging.

There is no post-processing involved in this image. The only thing I have done when scanning is to ensure that the scan matches the film as closely as possible, so the colours you see and the lighting are all as they were in the original photograph. This image works because you can keep coming back to it and find new things.

I try to make images that are graphically simple, but I also like a picture to have hidden complexities. As a photographer, you want to create an image that has a satisfying amount of complexity, an image that can grow on you, that you can return to and find new things each time you do. I think this image achieves that with the depths of the water behind the reflection of the sky offering you complexity. **AP**

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CARRYING OUT A BASIC PHOTOMERGE



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening provides a step-by-step guide to Photomerge and explains its benefits

THE PHOTOMERGE option has been around for quite a while in Photoshop and has gradually been improved over the years. When working with the most recent versions of Photoshop (and Photoshop Elements), you can expect to achieve excellent results, even in situations where the source images have all been captured using an ultra-wideangle lens. It helps if you capture the photographs with your camera on a tripod, but even if you don't this shouldn't present too much difficulty when using Photomerge. The main thing is to look for evenness in the exposures and ensure that you are able to capture all the tone information from the highlights to the shadows for each step in the panorama.

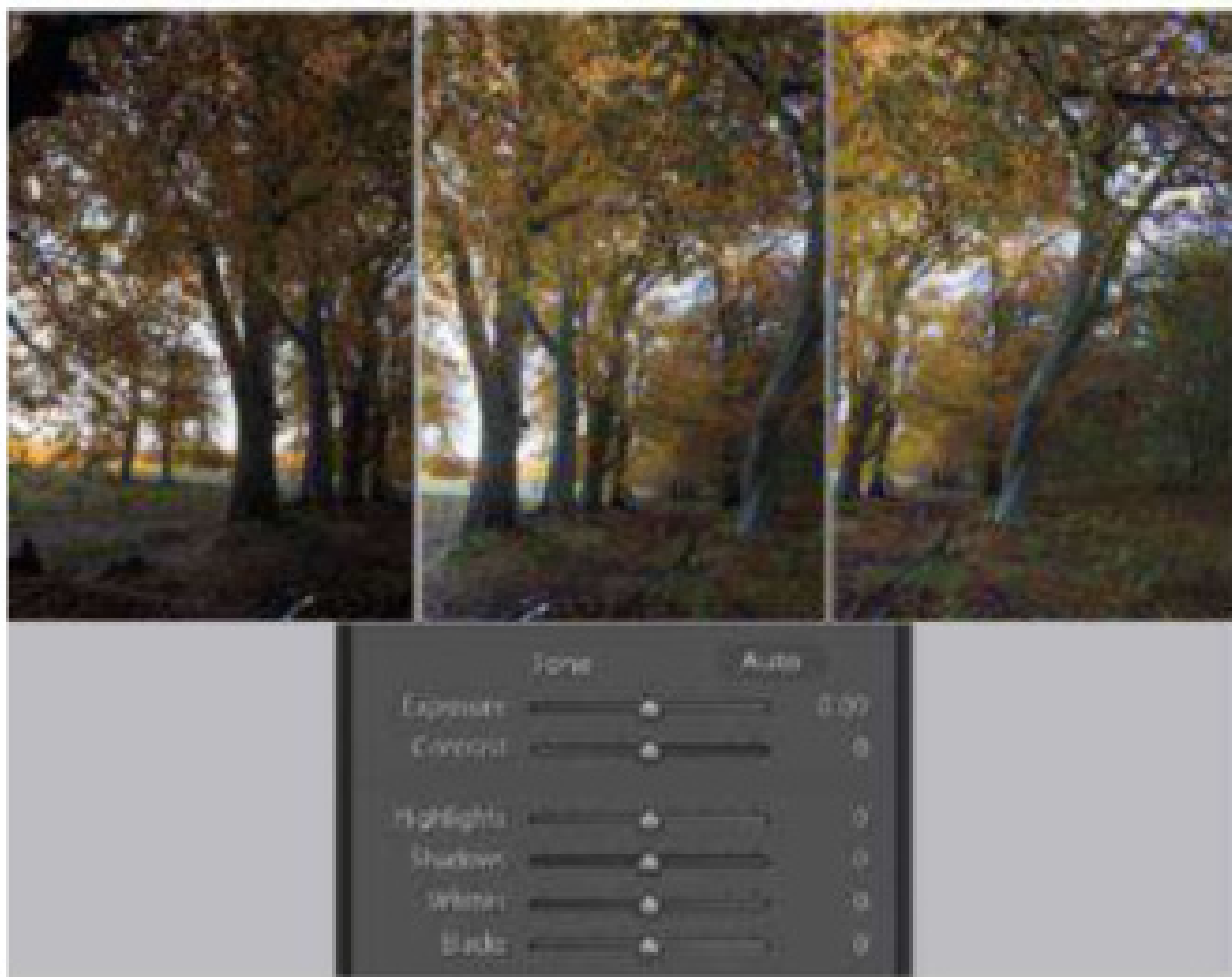
In this example I have shown how I processed three images in Lightroom. You can choose to create a Photomerge directly via the Photo>Edit in menu or, as I did here, carry out the Photomerge in gradual stages. If you don't have



Lightroom, you can select the photos you wish to process via Bridge and choose Tools>Photoshop>Photomerge... or Tools>Photoshop>Load Files into Photoshop Layers... All the other steps described here are the same.

I have discovered that the Auto Blend Layers step can sometimes cause the highlights to blow out in the final

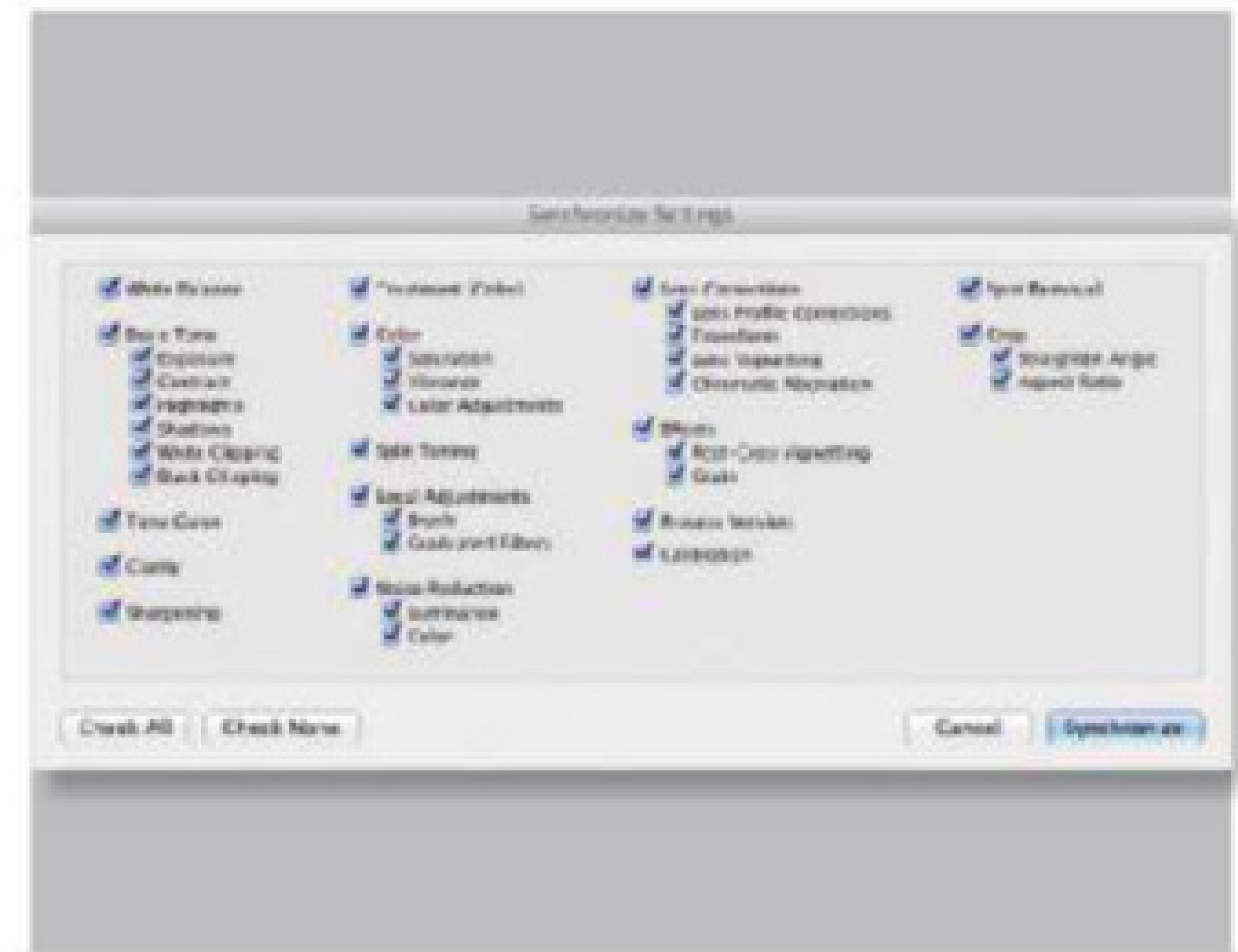
Photomerge composite. To prevent this, I prefer to tweak the Basic panel settings so the highlights in each individual image are preserved safely. This may mean that the resulting Photomerge image will look a little flat and dark, but I generally find it safer to edit the contrast and brightness at the very end, adjusting the merged composite.



1 You can see three photographs here that were shot with the intention of combining them together to create a single Photomerge image in Photoshop. In an ideal situation, you will want to capture such shots using a consistent aperture setting and with at least a 25% overlap between each image.



2 I deliberately shot these photos at an exposure setting that would ensure I preserved all the highlight detail throughout the sequence. This meant that, when working on these raw files in Lightroom, I applied a lightening Exposure adjustment combined with a negative Highlights and Whites adjustment (using Process 2012). It was important to ensure that the highlights were not clipped (as explained in the main text).



3 Once I was happy with the adjustment that was applied to the main central image, I went to the Photo>Develop Settings sub-menu and chose Synchronize Settings to synchronise the Develop Settings across all three images.



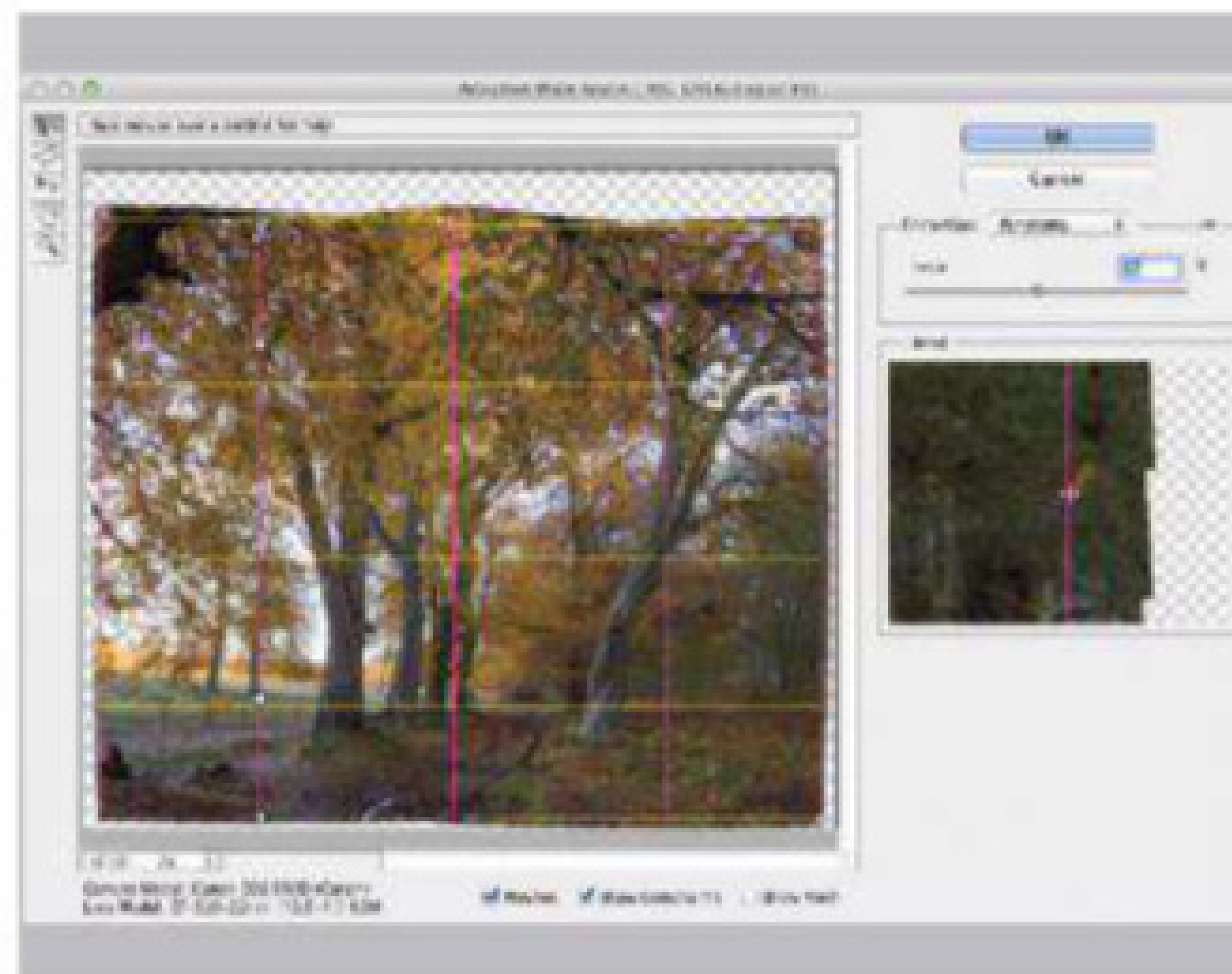
4 In Lightroom, I then went to the Photo menu and chose Edit in>Open as Layers in Photoshop... Now, it is possible to choose the Photomerge option here instead and produce a Photomerge image directly. However, I prefer to carry out the Photomerge in stages. Here, I had a single image document made up of three image layers. I used Command + Alt + A (Mac) or Control + Alt + A (PC) to select all the visible layers.



5 I then went to the Edit menu in Photoshop and chose Auto-Align Layers. This opened the dialog shown here, where I could choose an appropriate projection method to merge the images. In a lot of cases the Auto option will work fine, but with landscape stitches like this I generally find the cylindrical method works best.



6 This shows the image after applying Auto-Align. As you can see, the cylindrical method worked quite well. However, the advantage of carrying out a Photomerge in stages (instead of choosing the direct Photomerge option at stage 4) is that you can use the undo command to revert to the layered image version and try out a different projection method instead.



8 At this stage it is usually a good idea to merge all the visible layers. With this image, it seemed appropriate to use the transform command to stretch out the bottom more. I could have done that, but instead I used the new Adaptive Wide Angle filter in Photoshop CS6 to apply a custom tweak to the perspective appearance of the image.



7 Once satisfied with the outcome of the auto alignment using the desired projection method, I made sure the layers all remained selected, went to the Edit menu again and chose Auto-Blend Layers... Here, I selected the Panorama option. This step blended the layers together and added masks so the final composite appeared seamless with no visible edges.

9 Here is the final TIFF version, which, when saved, was automatically added to the Lightroom catalogue. What I did here was to crop the master image slightly and use the basic panel controls to carry out the final image adjustments for tone and colour. Because I deliberately suppressed the highlights earlier in step 2, I was able to fine-tune the Basic panel settings to maximise the brightness and contrast.



Wild on the wing

Bob Croslin captures his feathery subjects in a style usually reserved for commercial portrait shoots. He tells **Stevie-Ella Keen** about working indoors with creatures with big characters

WORKING closely with wild birds isn't easy. They can be lively and unpredictable, and ambitious shoots – like those required for Bob Croslin's Birds series – involve a lot of goading, patience and bird poop. Drawing upon his background in commercial photography, Croslin became fascinated with the idea of capturing birds in a studio set-up.

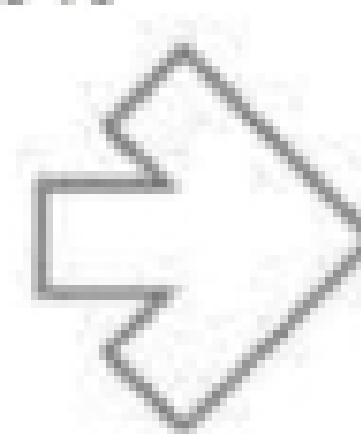
'I had never seen wild birds photographed in that way,' says Croslin. 'Living in Florida, you see shore birds all the time, but they're very skittish, very fast and if you get near them they run away. I wanted to make pictures that could really capture the personality of these birds and do it in a way that was a formal portrait situation.'

Although he used a studio lighting set-up and worked with live animals, Croslin's preparation was relatively simple. 'I had to go to the photo store, buy a brand-new roll of black paper and be prepared for the birds to rip it to pieces and poop all over it,' he says. 'The shore birds have this wonderful thing that they do – when they get a little anxious they throw up their lunch. So, whatever bait fish they'd just eaten, they'd throw it up all over the backdrop. Pretty much every piece

of my gear was soiled. They say its good luck to be pooped on by a bird, so I guess I have the luckiest lighting kit in the world.'

For each image, Croslin used two edge lights, a beauty dish as the main light and a softbox for fill. To create the sharp focus of light, he used 10° grids on each light. 'The light was very exact and they had to be on the mark in order to make an image that was usable,' he explains. 'If they went two parts to the left or the right, the images would be over or underexposed, so that's when it got tricky. A lot of it is about tenacity – just standing there and getting the bird to where they need to be and then shooting as fast as possible until they run away again.'

The birds featured include magnificent birds of prey, while others are fascinatingly unusual. In many cases, their character varied as much as their appearance, so Croslin had to adapt his approach for each subject. 'I would just stand there and watch what the bird did, watch it move within that space, and then try to figure out what it was that I wanted to capture about this particular one. Sometimes the birds would fly, or try to fly, or they



This image: This white pelican was one of the first birds to star in Croslin's series, and the resulting image helped convince the staff at Florida's Suncoast Seabird Sanctuary to work with him

Right: A wonderfully detailed, symmetrical and unique capture of a cedar waxwing



➡ would flap their wings. The egret, for example, would puff himself up and I would have to wait for those moments. When I made a great picture, I would know it right there on the spot.'

THE BIRD HOSPITAL

Having grown up and lived along the Florida coast, Croslin has been taking injured birds to the Suncoast Seabird Sanctuary in Florida for years. It took him four months of contacting its PR person to gain access to the birds. He then had to do it all over again with the staff and volunteers. 'The people who work there dedicate their lives to working with these injured animals and the last thing they want is a photographer they don't know trying to make a cool photograph,' he says. 'It took a lot to convince them that I had the birds' safety in mind at all times.'

The studio techniques Croslin wanted to use also concerned the staff. In fact, he ran into conflict with one staff member who told him that she didn't want him to get near the birds. 'The woman who ran the hospital asked if I could shoot through the fence,' says Croslin. 'I said no and told her that she'd just have to trust me. I explained to her that I would carefully set up some lights and a backdrop, and then, being as sensitive to the birds as possible, try to guide them into the area of the backdrop and make pictures.'

Croslin started with a bird that the hospital use for education outreach. The staff take it to elementary schools, enabling the children to learn all about the creature while actually seeing it close up. 'That particular bird was a white pelican that's missing a wing [see pages 20-21],' explains Croslin. 'He is a big

This screech owl follows all the rules of great wildlife photography, apart from the one that makes it stand out – being shot in a studio environment



ALL PICTURES © BOB CROSLIN



THE EGRET

Bob Croslin recalls his most troublesome subject

'THIS reddish egret was definitely the toughest,' says Croslin. 'He's an incredibly smart bird. He is not afraid of humans at all and he's very mischievous. He really tore the set apart. We would get him back to the mark and he would stand there for maybe ten seconds, but then he was immediately looking for a place to get out. It wasn't because he was scared, rather because he thought it was a game.'

'At one point, we were setting up for another shoot and he saw me from across the enclosure, walked right up to me and pecked a hole in my leg. If you're in his enclosure he will let you know that he does not want you there – he's not afraid of you and he will put bloody little holes in your legs until you leave.'

teddy bear and he's pretty mischievous. We would get him on the backdrop and the first thing he would do would be to walk towards me or try to wander off behind the lights. We would have to guide him back quite a lot. He wasn't scared, it was just that he was doing his own thing – he is definitely his own bird!'

It was after these initial photographs that Croslin realised what he was able to achieve in his project. 'I rushed home, looked at the images and couldn't believe how nice the shots were,' he says. 'I immediately started emailing the people that I had worked with at the hospital and said: "Look what we did." They were completely blown away.'

Once the sanctuary saw the results, the staff started tipping Croslin off to birds he might want to use. Sometimes a bird would be new to the sanctuary, so Croslin would have to wait until the creature was ready. 'I would have a particular bird in mind that I wanted to photograph,' he explains, 'and I would follow it up every week. I'd say, "What do you think? Can we photograph the cedar waxwing next week?" Then they'd tell me that he was still not quite ready and needed another week. Eventually, I'd get the answer I wanted and I'd be able to shoot.' **AP**

To see more of Bob Croslin's images, visit www.bobcroslin.com

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A matter of trust

How many ways can a single theme be interpreted? **Jon Stapley** takes a close look at a book showcasing the cutting edge of modern photojournalism

WHAT is trust? What does it mean to place one's trust in something, whether it is a person, an institution, a principle or a belief? Questions such as these are the seed from which *Next #02* has grown, a book that showcases the participants in this year's annual Joop Swart Masterclass, presented by World Press Photo.

Twelve people, representing the best of the next generation of photojournalists and documentary photographers, have submitted photo series and photo essays built around their own interpretations of the theme of 'trust'. Every participant has

a different story to tell, and the result is a book of crisp, artistically diverse images that fly in the faces of those who would question the future of photojournalism.

How much trust would you put in a complete stranger? Russian photographer Tatiana Ilna's series 'Daniel' is an exploration of a relationship sprung from almost nothing, a connection she established with a unique individual she encountered by chance in a Paris café. Daniel's face is disfigured, perhaps burned, altering his appearance so drastically that a friend of Ilna's insisted he had to be wearing a mask. Through her

Above: 'Traces' is part of Hajime Kimura's photo series of his father, captured to record his life

varied, stylistic portraiture, Ilna shows us the exceptional individual beneath, revealing an artist whose vibrant disposition seems at odds with a world that would rush to call him abnormal, strange or ugly. It's a potent reminder that photography shows more than what is on the surface.

What is faith without trust? For his series 'Alhamdulillah' (meaning 'praise to God'), Muhammed Muheisen travelled around Pakistan to visit survivors of bombings and other militant attacks. Alhamdulillah is more than a word, says Muheisen— it represents a deep-seated conviction in the sanctity of God's will and God's purpose.

Muheisen's images are simple, full-length portraits of the victims against black backgrounds, and he commendably makes the people, not their injuries, the main subjects. Each image tells a story of survival, and the testimonies that accompany them speak invariably of gratitude to God for sparing their lives, of faith in God that such things have happened for a reason. The questions Muheisen raises aren't

Right: Bieke Depoorter documented ordinary Egyptians at a time of great political change when invited to spend a night in their homes

Below left: This image allows viewers to see 'Daniel' through Tatiana Ilina's eyes

Below right: Anastasia Rudenko's series of images portrays the lives of mentally disabled people in Elatma, Russia



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'Ivvy Njiokiktjien's series "Prepared to flee" – following a group of white South Africans who believe their country to be on the brink of anarchy – is subtly uncomfortable'

explicit, but they are there nonetheless.

What do you do when you feel your trust has been betrayed? Ivvy Njiokiktjien's series 'Prepared to Flee' follows a group of white South Africans known as Suidlanders, who believe their country to be on the brink of anarchy, and are making plans to escape once this happens. This is one of the most subtly uncomfortable entries in the book.

Although it all appears fairly benign at first glance, there is a torrid element of racism behind these people's ardent belief that their country is doomed to destroy itself. Njiokiktjien notes that he would never have been allowed such unrestricted access to their homes had he been a black photographer. When we see two people praying on their beds, with eyes-shut-tight conviction, one could easily feel unsettled

by the thought of what prejudiced beliefs are keeping them so afraid. As Njiokiktjien says, 'Racism starts where fear takes over and trust ends'.

Anyone with experience of attempting to photograph people knows that trust is a continuing issue. Many of the portraiture guides reviewed in AP offer advice for overcoming the tricky first step of gaining a subject's trust, and in the experiences of the 12 photographers in this book we see issues of trust crop up repeatedly.

All the subjects of Sofie Amalie Klougart's intense, provocative series 'Swingers' had to view her images before publication, to ensure they were comfortable with them. Meanwhile, Ilkin Huseynov spent a month and a half writing letters requesting permission to photograph refugees in the

border region of Azerbaijan and, even then, he was only allowed to be there for one week, with a minder accompanying him at all times. The book largely presents positive images of trust, upbeat stories of connections being forged – but we shouldn't forget that, for the photographer, trust is often hard-earned.

These 12 projects are just a few samples of the talent in this book. Like all the best photo stories, they provoke more questions than they answer. It can certainly be argued that some explore the theme better than others. For instance, I found 'Cave Albino', Cemil Batur Gökçeer's series about the relationship between tourism and isolation in caves, had less impact than the other works on offer. Yet that spirit of discussion, opinion and even disagreement is precisely what a collection like this is built to provoke – and in that respect, it is a great success.

These are the photojournalists and documentary photographers of today and tomorrow, and the visual stories they tell deserve to be heard, seen and felt. **AP**



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Arnie Monteith Bristol

At 16, Arnie is one of the youngest people to grace AP's *Reader Spotlight* pages. Arnie discovered photography after his mum bought a DSLR, and television programmes such as *Planet Earth* inspired him to go out and try his hand at taking pictures of wildlife. He cites photographers such as Charlie Hamilton James and Andy Rouse as being his influences, and says he loves photographing wildlife because of its variety. 'There are so many species and behaviours,' he says. 'I love watching intimate behaviour and learning more about the animals.' Arnie hopes to continue pushing the boundaries of his photography in the future.



Starling

1 A fast shutter speed was necessary to capture one of these agile birds

Canon EOS 30D, 300mm, 1/500sec at f/5.6, ISO 400, tripod

Foxglove

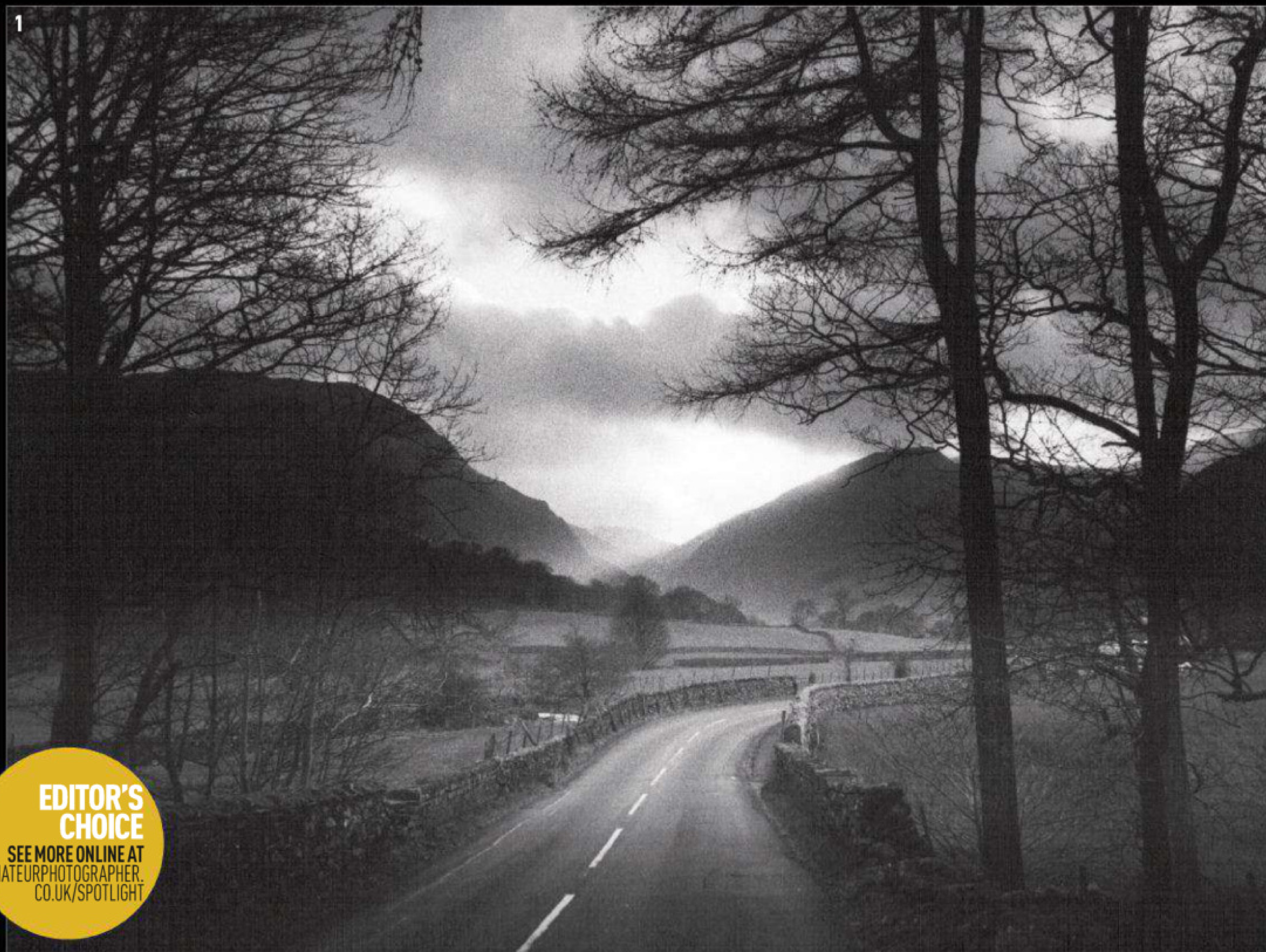
2 The spider in the bottom right gives this vividly coloured image a sense of scale

Canon EOS 60D, 150-500mm, 1/640sec at f/10, ISO 3200, tripod

Caterpillar on flower

3 Arnie used a shallow depth of field for this portrait shot

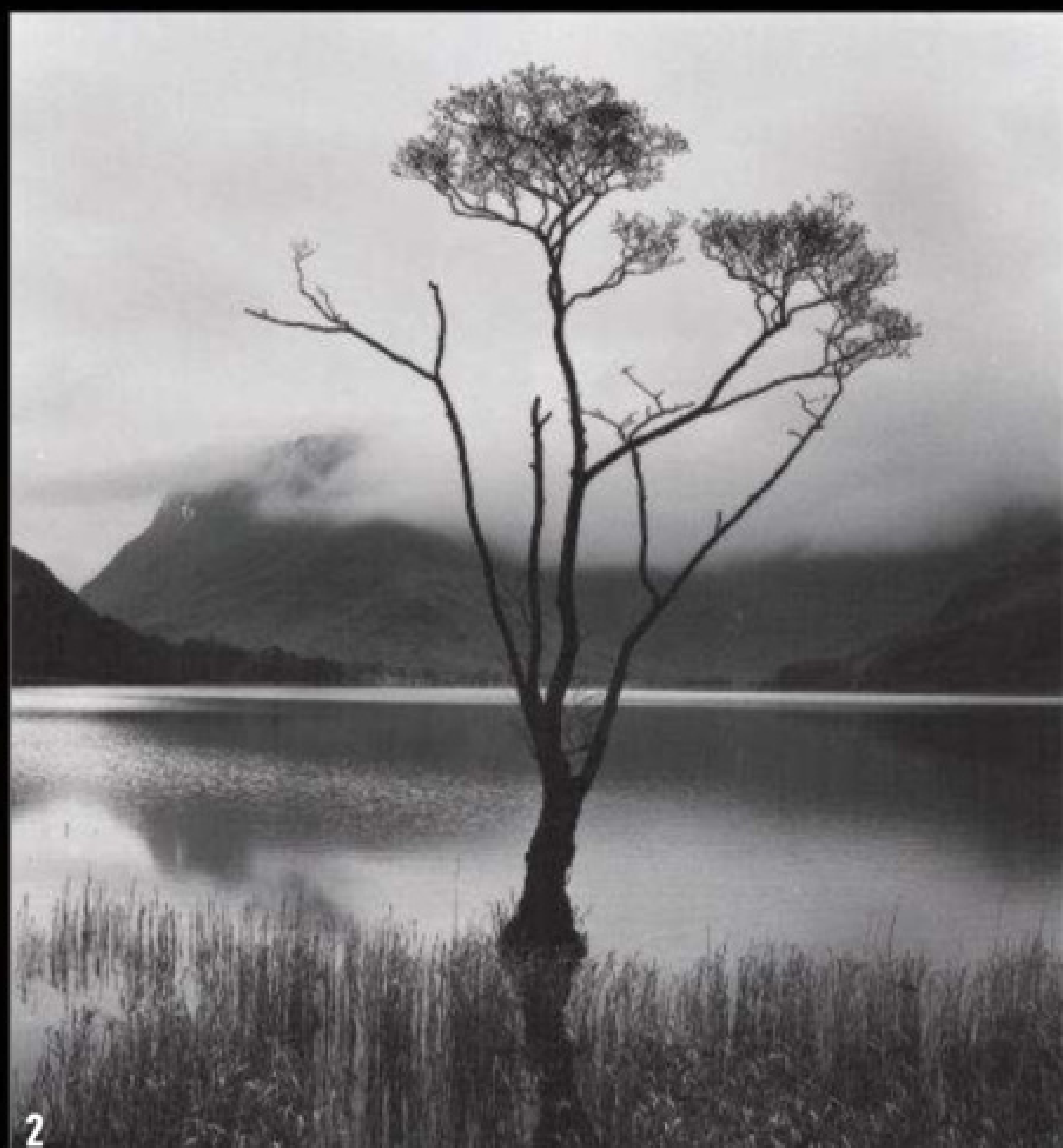
Canon EOS 30D, 18-55mm, 30mm extension tubes, 1/125sec at f/6, ISO 1600



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Black & white is the perfect choice for this composition. The shadowy spaces and moody mist create an atmospheric shot that could haunt the cover of a mystery novel –
Debbi Allen, deputy editor



Borrowdale

1 The road leads the eye towards the ethereal light behind
Olympus OM-2N, 28mm,
1/125sec at f/16, Ilford
FP4 Plus ISO 125
(EI 100), tripod

Buttermere

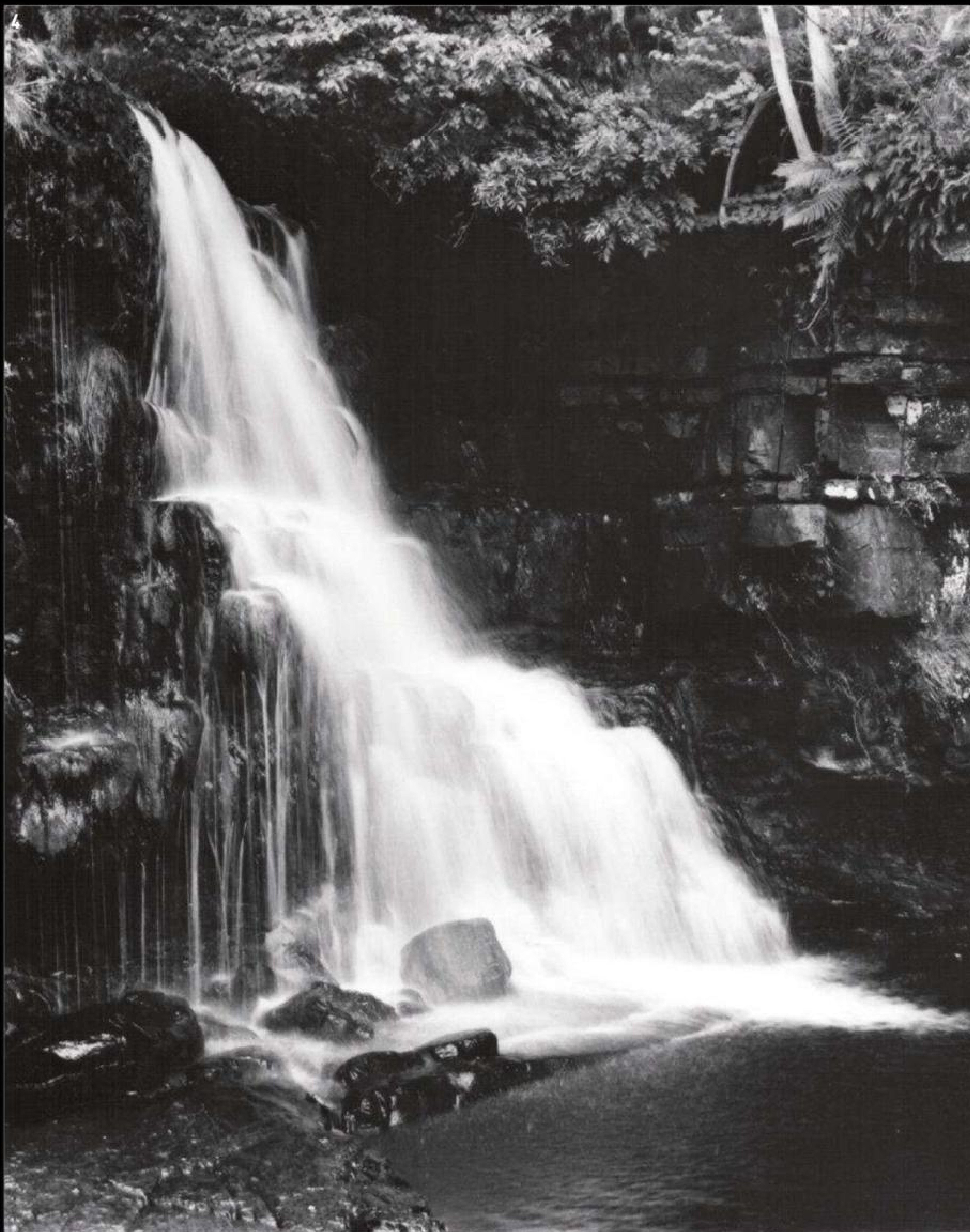
2 The depth of field allows the viewer to take in all the elements here
Mamiya C330S, 80mm,
1/60sec at f/16, Ilford
FP4 Plus ISO 125
(EI 100), tripod

The Boathouse

3 A thick mist adds a blurring effect that adds atmosphere to this shot
Mamiya RZ67 Pro II,
110mm, 1/30sec at
f/22, Ilford FP4 Plus
ISO 125, tripod

East Gill Force

4 Richard used multiple exposures instead of a single slow shutter speed to achieve this effect
Mamiya RZ67 Pro II,
110mm, 8x 1/15sec at
f/22, Ilford FP4 Plus ISO
125 (EI 100), tripod



Richard Lee Cumbria

Richard's photography was initially inspired by his father, a keen amateur who had his own darkroom. When Richard developed an interest in hill-walking, it seemed only natural to take a camera along to record his journeys. Richard says he will happily wait hours to capture the image he has visualised, and he is a film enthusiast who

prefers the slower methods of obtaining a good image. 'For me, image capture and creating the envisaged finished print in the darkroom are inextricably linked,' he says. Richard is currently hard at work building his first website, and in the future hopes to collaborate on a photography book, or even publish his own.

Mike Croshaw

Berkshire

Mike is a relatively recent convert to photography, only deciding to learn how to use a camera in 2011 after observing how much fun his brother was having with his own photographic pursuits. Mike is foremost a portrait photographer, enjoying the challenges of shooting both in the studio and out on location. 'I enjoy capturing images of people that are different to anything they may have seen before,' he says. In the future, Mike hopes to improve his studio lighting skills. 'I really like the creative process of working out how to do a particular shoot and creating different lighting set-ups,' he says. To see more of Mike's images, visit his website at www.mikecroshaw.com.



Waving fan

1 The inclusion of a prop complements the mood of this stylish portrait

Canon EOS 5D Mark II, 20-74mm, 1/125sec at f/8, ISO 100, 1,000W strobe, beauty dish

Bathed in Light

2 This bright, quirky portrait provides a great example of high-key lighting

Canon EOS 5D Mark II, 24-70mm, 1/125sec at f/8, ISO 100, 400W strobe, beauty dish, reflector

Beauty portrait

3 Mike used a perfect exposure to capture the light reflecting off the model's skin here

Canon EOS 5D Mark II, 24-70mm, 1/125sec at f/8, ISO 100, 400W strobe, softboxes

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A marcher protests
against farm water
cuts, Mendota,
California



THE THEMES of agriculture and rural hardship have offered documentary photographers ample scope to explore the current state of modern society. This is particularly true of America, where these themes crop up time and again, each filtered through the eyes of different photographers.

The first significant approach to these concepts appeared in 1935 in the form of the Farm Security Administration, a body set up to tackle rural poverty during the Depression. The administration became famous for its highly influential photography programme that ran from 1935–1944. The FSA hired photographers to document the hardship of struggling farmers and its aim was to 'introduce America to Americans'. The programme fostered the talents of many of the era's most significant photographers, including Dorothea Lange, Walker Evans and Gordon Parks. Many of the images that these photographers produced have become staples for great photography. In the following years the Depression lifted and America's economy stabilised, but rural poverty isn't a thing of America's past. It's simply that it has moved to the peripheral of its vision.

Matt Black's stark monochrome images remind us that the poverty of America's fringe communities is still uncomfortably present – something especially true of the dust-bowl landscape of California, one of America's most profitable states. The communities (consisting largely of migrants)

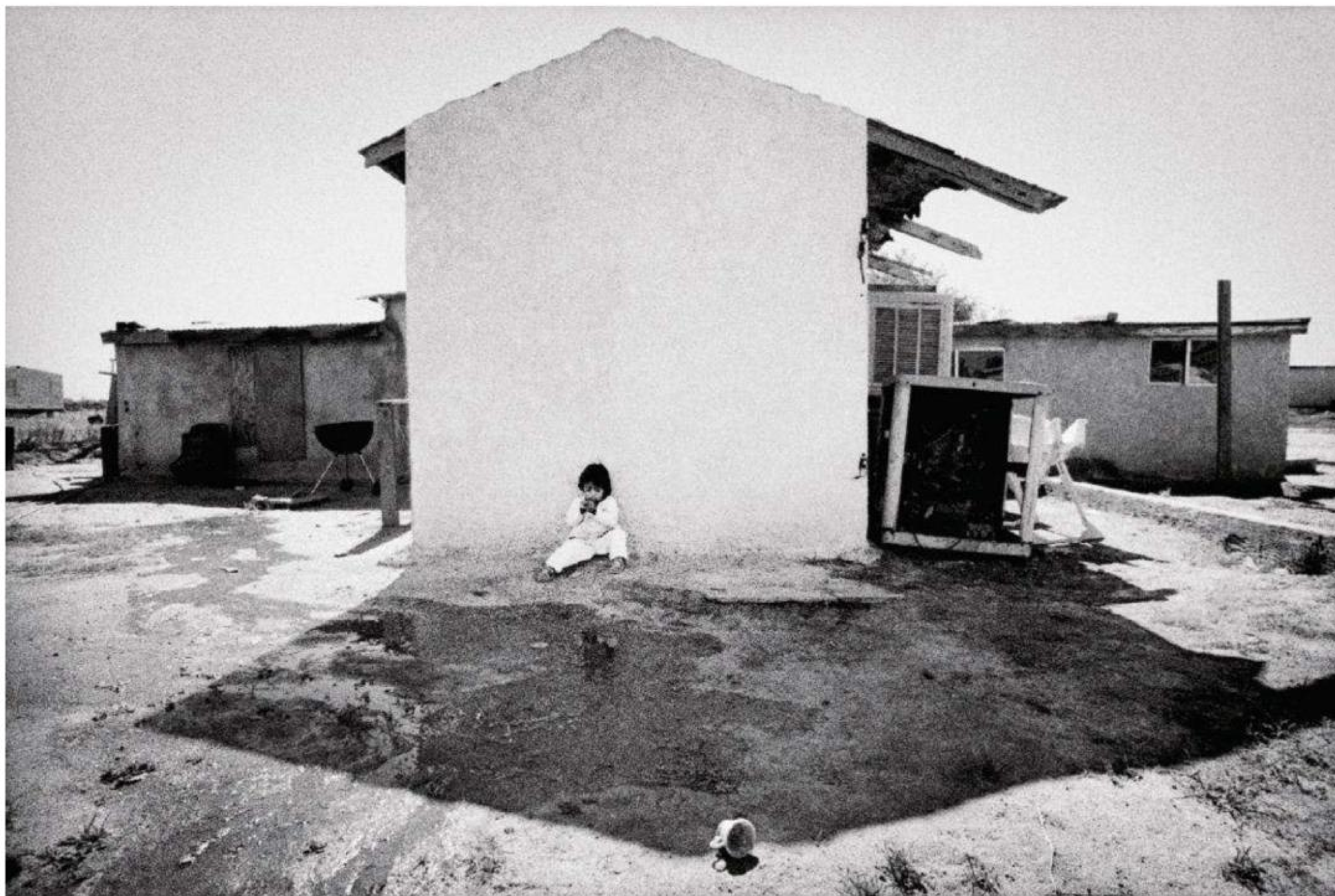
Forgotten people

California-based photographer **Matt Black** has spent his career charting the impoverished agricultural communities of his native state and those beyond. He talks to **Oliver Atwell** about his personal journey



Top right: The daughter of indigenous migrants outside her home in Kerman, California

Left: A 96-year-old man in his bedroom, Teviston, California



ALL PICTURES © MATT BLACK

featured in Black's images all seem to exist on the edges of American society looking in. The American Dream is within sight, but always just out of reach. It's with this in mind that Black has found himself producing a series of photo essays that combine to form two major projects – *Kingdom of Dust* and *The People of Clouds*.

'The communities that I document exist on the fringes, both socially and geographically,' says Black. 'The images are a journey deeper and deeper into a hidden world, yet it's a secret place that exists in plain sight. If we look at the *Kingdom of Dust* project, we can see the irony that these people live on the edges of one of the most important parts of the United States. Central Valley in California is the agricultural heartland of the US. It's the most productive farming region in the nation. That's actually where I'm from, so there was a major draw for me in that respect.'

The crux of Black's images is that while these communities are significantly impoverished, these are the same people who are helping to harvest the land and feed the country. Few of them make more than \$10,000 (around £6,000) and, as Black points out, hardly any even know the name of the farmer whose field they tend.

'I think you can learn so much about a culture through how they produce their food,' says Black. 'How they treat the land and the agricultural system they have in place can tell us so much about a society.'



THE BLACK OKIES

'ONE OF the major elements of the 1930s FSA images was the Dust Bowl Migration,' says Black. 'A big part of the heartland of American farming was hollowed out by migration. These people went to Central Valley, but as it turns out there was a parallel migration that went undocumented. That concerned young African Americans – Black Okies, in fact. The term Okie is simply another word for migrant. It was quite a discovery for me and I managed to document the very tail end of the story. I photographed the last remnants of these people. The original migrants were in their 80s and 90s. All those people are gone now. Many of them died while I was making the project.'

It's a fundamental indicator. In developed countries, it's so rare that people have any real connection to where their food comes from and how it's produced. You can see that disconnection in my photographs. It's a separate world and echoes through into my second project, *The People of Clouds*, which I shot in Mixteca, a mountain range in southern Mexico. This project is significant in that it traces where a portion of the societies in the *Kingdom of Dust* came from. In this region, it's a completely different relationship to the land. There's a harmony present. It's very revealing and tells you all you need to know.'

MAN AND THE LAND

The most obvious thing to note about Black's images is his masterful application of monochrome. The tonal range draws out the shadows and textures of the landscape, and communicates the abstract simplicity of the areas and subjects he surveys. The film grain also has its place within this world. It's difficult not to align it with the dirt and sand carried on the winds of Central Valley. Yet for Black, his use of black & white, and film in particular, is not an idea that had a conceptual genesis. Rather, it was simply a medium that he was comfortable working with.

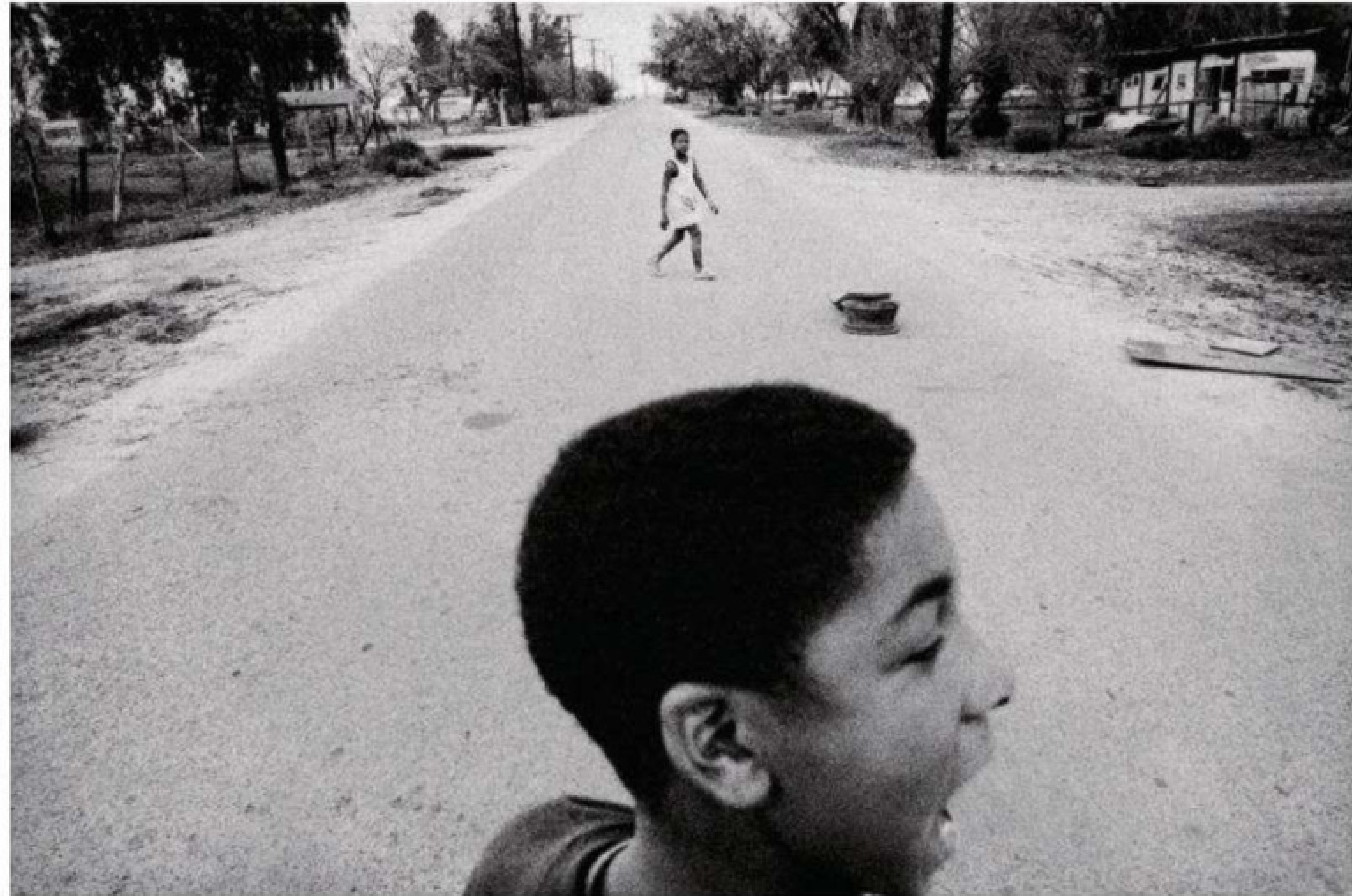
'The world is becoming digital and with that in mind using film is almost becoming a unique craft,' says Black. 'The simple fact is that film is how

➔ I started in photography. When I was working for a local newspaper as a young guy, that was what I had access to. In fact, mine was one of the last newspapers to still use black & white film. It taught me how to use Kodak Tri-X, the film I still use to this day. Had I started out with my work now and decided to use film, it would be a statement, but as it is it's just something I've stuck with. It fits my way of seeing things.'

If you look closely at Black's images, you can see an interesting interplay between the two distinct genres of photography of documentary and landscape. Through their deceptively simple composition and subtly surreal scenes, the images straddle a grey area that is an investigation into how individuals can function in an often harsh and unforgiving territory. The landscapes seem to be a stage through which these human dramas play out.

'Fundamentally, my projects are about man's relationship with the land,' says Black. 'One of the questions I ask myself is, what connection is there? In Mexico, it's a deep connection. In the factory farms of California, it's the opposite, being pure alienation. The images deal with that connection or lack of it.'

Contained within the two major projects are a series of individual photo essays that communicate different facets of the overall story. For example, within the *Kingdom of Dust* project, Black presents us with the story of the Black Okies, a dwindling group



of black sharecroppers (see page 35). This is where Black's training as a newspaper photojournalist comes to the fore.

'I think photo essays are a really interesting format to work with,' says Black. 'It's essentially a series of images that work as a story. The layering of meaning that streams through the individual frames brings them together. The whole is greater than

its parts. You can accomplish a great deal with a series, but each image needs to carry its weight. There can't be any excess or fat. Each one needs to work by itself and say something unique.'

GAINING TRUST

Among many of the striking things about Black's projects is the seemingly

A brother and sister play near their home in Teviston, California

Weeding cotton, Allensworth, California



unprecedented access that he has to his subjects. In each image, more is revealed about the people and the communities that surround them. It's clear that much time is spent gaining the trust of these groups, which is surely no easy task considering the level of exploitation that these people have endured.

'I'm very upfront about what I'm doing,' says Black. 'I simply explain that I'm interested in doing this story because I think it's important. I tell them what to expect and how long I'll be there, which can vary from six months to two years. It's just about talking and being honest. You should also realise that people want to be heard. It's a basic human need. I'm offering to hear them. That's not to say they're not sceptical, but over time you can overcome that.'

By virtue of the amount of time that Black spends with these people, it's inevitable that he will make every effort to embed himself within the community. In this way, he is able to gain a true understanding of the lives these people lead.

'I have to go deep,' says Black. 'That's the key to my work. I have to see things that would never normally be seen. However, I'm very clear that this is a professional endeavour. I'm there to tell a story. As a photographer, you have to maintain some level of emotional distance. It can be too easy to lose perspective of why you're there in the first place. I'm producing this work for public consumption.'

Black's reasons for producing his images should be clear from the outset. Like any true photojournalist, the sole aim is to highlight an issue in order to draw attention to it. Through the act of capturing his subjects through his camera, Black yanks these communities from the peripheral and forces them into crystal-clear focus.

'I really believe that photojournalism can inspire a shift in perspective,' says Black. 'Through my work being published, I've seen direct results. People have been inspired to get involved and help in any way they can. These changes are small, but they're real. The harder thing to pin down is raising awareness on a larger scale.'



Left: Homeless man near a railyard, Fresno, California

That's the Holy Grail – making people understand that these things are happening right in the heart of California. Hopefully, the next time they go to the grocery store, they'll think about where their food has come from.'

THE FUTURE

When faced with the stark realities of Black's work, the question that often comes to mind is, where can he go from here? Of course, the answer lies in just how much more there is to reveal about the worlds that Black has spent his career infiltrating. Each project feeds into the next investigation and Black's journey is unlikely to end any time soon.

'Every one of these projects led to the next one,' says Black. 'There was no break. I completed one thing, and while working on that found another thing I was interested in. It was an organic process and not much thought went into it.'

'In Mexico it was the same. The reason I was there was because I traced these communities back to where they came from and found they were being ravaged by migration. They were ghost towns. People are leaving these places in the hope that they can find the dream over the border.'

I have two or three new projects that I've discovered that are the next logical step from that project. I have to do them.'

Black's process of discovering man's relationship to the land is an exhaustive process that is likely to carry him into unexpected territories. And while these projects may serve as a reminder of the power of photography, they also serve a sad indicator that hardship and poverty are likely to be concepts that trouble photographers for years to come. **AP**

Bottom left: Plum harvest, Kingsburg, California



SAROYAN'S GHOST

'**WILLIAM** Saroyan was a great Armenian American author,' says Black. 'He produced a number of short stories, plays and novels. He really captured the immigrant experience that was very human and realistic. He would write a lot about his childhood in Fresno in Central California, which is where this project was shot. It used to be known as "Armenian Town" and was a thriving place, but these days something is missing. It's not quite the place it was. The image above is of a recent Armenian immigrant who was a well-known artist in Armenia. When he came to the US, all that disappeared. I thought this was a beautiful moment of him, particularly because the picture behind him is of his granddaughter. It's a quiet portrait. It doesn't say much, but says just enough.'



You can see more of Matt Black's images at www.mattblack.com



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Lee Filters Seven5 starter kit £112.80 SRP

www.leefilters.com

LEE FILTERS has announced a compact-sized lens filter kit, the Seven5, which is designed for compact system cameras and high-end compact cameras. The kit comprises a filter holder and 0.6 ND hard grad filter, but to attach the holder to a lens requires an additional adapter ring that is sold separately (sizes range from 37-72mm). Just like the larger Lee Filter square kits, the adapter ring screws on to the lens thread so the correct size is needed. The filter holder clips to the ring in one quick action and can hold up to two filters at a time.

As I would expect from Lee Filters, the 0.6 ND hard grad filter in the kit is made to a very high standard, with no discernible impact on colour balance and image sharpness. Other 75x90mm filters in the range that can be used with the holder include the Big Stopper, ND filters and a polariser, while a separate circular polariser can be clipped onto the front of the holder and rotated separately to any square filters in use on the holder. This is a good-quality, if expensive, micro-filter system. **Tim Coleman**

Amateur Photographer
A well-made, if expensive, filter kit for compact-sized cameras



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Lastolite Ezybox II Switch Around £200 (including adapters)

www.lastolite.com

THE LASTOLITE Ezybox II Switch is a pop-up softbox that can be stored flat like a folding reflector, and it is compatible with everything from a flashgun to a studio flash head or monobloc. In common with generic softboxes, the Ezybox II Switch is lined with silver foil for maximum light output, and it has an inner Velcro-secured diffusion layer around 10cm from the outer skin to give a very even spread of light.

Quick to assemble, the Ezybox II Switch requires only two rods to hold it rigid with the diffuser sheets pressed into place on Velcro strips.

A unique feature is the ability to change between

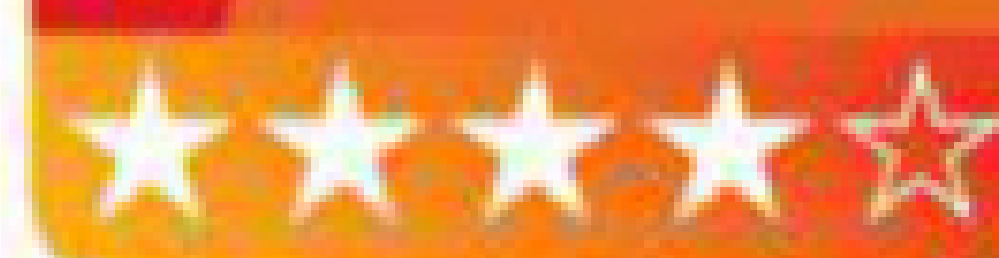
a square softbox and a smaller rectangular light by closing the internal zip fasteners, inserting shorter rods and attaching smaller diffusion layers. During a portrait session, this simple change is certainly possible – just remove it from the lamp head before making the 'switch'.

The Lastolite Ezybox II Switch is available in large (tested here) and extra large sizes.

Andrew Sydenham



Amateur Photographer
A high-quality softbox that is adaptable to most types of flash head



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 6D

We test Canon's 20.2-million-pixel, full-frame DSLR with maximum ISO of 102,400, 4.5fps continuous shooting and built-in Wi-Fi.

AP 26 January

Pentax Q10

Replacing the Pentax Q, the Q10 remains the smallest interchangeable-lens system and has a revised 12.4-million-pixel, back-illuminated CMOS sensor.

AP 26 January

SplashArt Kit Mark II

Comprising a controller, stand, tank and shutter release, the SplashArt Kit provides all the tools needed for high-precision liquid-droplet photography.

AP 26 January

Canon PowerShot S110

This true pocket camera not only has a bright f/2 lens and 12.1-million-pixel raw capture, but is also Wi-Fi and GPS enabled and features a touchscreen.

AP 2 February

Nikon D5200

Like the D3200, the D5200 has a class-leading 24.3-million-pixel CMOS sensor, but also an articulated LCD and many features from the D7000.

AP 9 February

Canon at Mifsuds

EOS 1DX body
£4849



EOS 6D body
£1599

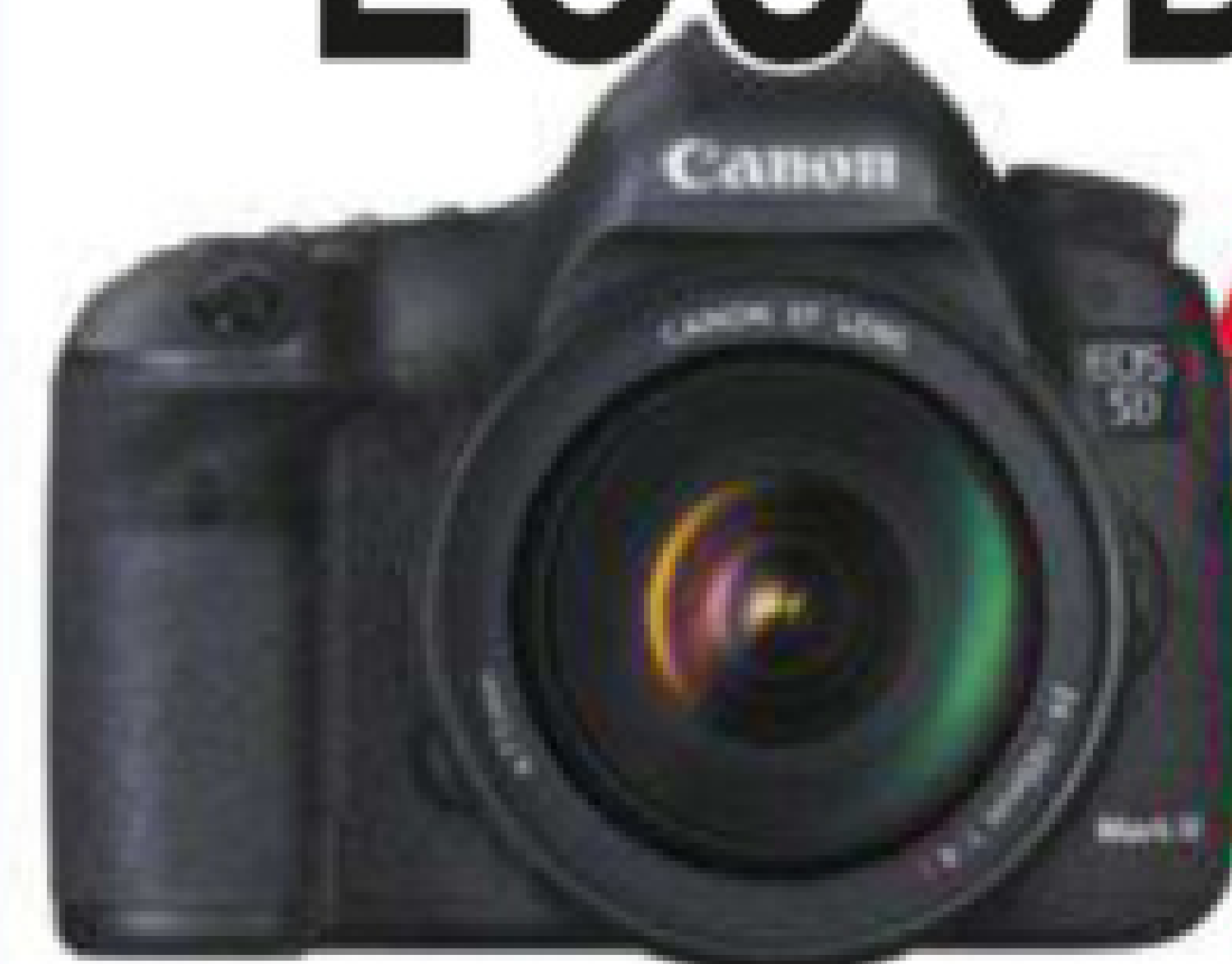


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A 24.3-million-pixel full-frame sensor and a fixed 35mm f/2 lens could make the **Sony Cyber-shot DSC-RX1** the best digital compact camera yet. However, at £2,600 it doesn't come cheap

Richard Sibley
Technical editor



WHEN Sony released its Cyber-shot DSC-RX100 in June 2012, it caused a stir in the compact camera market. Here was a truly compact camera with an impressive 20.2-million-pixel, 1in (13.2x8.8mm) CMOS imaging sensor. The RX100's compact size, high resolution and larger-than-average image sensor were aimed directly at enthusiast photographers who would usually opt for a Canon PowerShot G or Panasonic Lumix LX-series camera. It certainly impressed the AP technical team, with the RX100 coming top in our comparison of advanced compact cameras (AP 24 November 2012).

Then, just a few months later, Sony

surprised us once again when it announced the Cyber-shot DSC-RX1. Costing around £2,600, the RX1 isn't cheap, but what you get is a compact-sized camera with a 24.3-million-pixel, full-frame, CMOS sensor, combined with a fixed 35mm f/2 Carl Zeiss lens. The RX range is an exciting new direction for Sony, and one that could help redefine how photographers view Sony as a camera company. In fact, a comparison can be drawn between Sony's RX range and Fujifilm's X series. The Fujifilm X100 rangefinder-style compact camera, with its large 12.3-million-pixel, APS-C-sized sensor, is probably the closest competitor to the Sony Cyber-shot DSC-RX1.

In the eyes of many photographers, the X100 and its more compact sibling, the X10, helped to reinvent Fuji as a premium camera manufacturer, producing cameras that many enthusiast and professional

AT A GLANCE

- 24.3-million-pixel, full-frame, CMOS sensor
- Fixed 35mm f/2 Carl Zeiss lens
- ISO 100-25,600, extendable to ISO 50
- 3in, 1.22-million-dot LCD screen
- 1920x1080-pixel HD video capture
- Street price £2,599

photographers would be more than happy to have in their camera bags. The fact that it is Sony, and not Nikon, Canon, Leica or Fujifilm, that has produced the first compact camera with a full-frame sensor, is undoubtedly a boon for the company, and one that will raise the profile of its cameras among enthusiast photographers.

Some photographers will view the RX1 as having the potential to become their primary camera because, after all, many will happily shoot with a Leica rangefinder with just a single 35mm focal length lens. The only question is whether the performance of the world's first full-frame compact digital camera will meet the expectations that come with its price tag.

FEATURES

There are three key features of the Sony Cyber-shot DSC-RX1 that will ignite the interest of many enthusiast photographers: the full-frame sensor; the compact-style body; and the 35mm Carl Zeiss lens. As already stated, the sensor is a 24.3-million-pixel, 35mm, full-frame, CMOS unit that is the same as that found in the Sony Alpha 99 single lens translucent (SLT) camera.

Compared with the competition,



the RX1 has a larger sensor, as both the Leica X2 and Fujifilm X100 have APS-C-sized units. The advantage of using a full-frame sensor is that the larger surface area allows for either more photosites and therefore a higher resolution, or for larger photosites and improved image quality and dynamic range. Full-frame sensors of 20 million pixels or more have been around for a number of years, so the 24.3 million pixels in the RX1 should provide a good balance between resolution and image quality.

Powering the sensor is a Bionz processor that is no doubt similar in specification to that found in Sony's Alpha range of cameras. The combination of sensor and processor allows for both raw and JPEG

Taken at ISO 6400, there appears to be a lot of blown-out detail in the JPEG file that can actually be fully recovered in the raw images, thanks to the fairly good dynamic range of the RX1

images to be captured, with a sensitivity range of ISO 100–25,600. This can be extended to as low as ISO 50, plus there is an additional multi-shot mode that blends multiple exposures, reducing noise levels and thus enabling sensitivity to be increased to ISO 102,400.

The 35mm focal length of the f/2 Carl Zeiss Sonnar T* lens should prove popular with enthusiast photographers. The focal length is slightly less than the standard 50mm, and it doesn't offer quite as wide a view as a 28mm lens, but as a general-purpose optic it should prove useful for landscape, travel, documentary, social and even some portrait photography. When combined with the camera's compact body, the RX1 has the potential to be the ideal travelling companion. For more on the RX1's

35mm f/2 Carl Zeiss Sonnar T* lens, see *Features in use* (below).

While you wouldn't expect to use the RX1 and its 35mm lens for sports or action photography, this doesn't mean that you can't capture movement. With a shooting rate of up to 5fps, it is possible to hold down the shutter button and capture a sequence of shots for candid or documentary images.

The RX1 has the full complement of manual-exposure controls that would be expected of a DSLR, as well as many of the advanced shooting modes found on Sony's other Cyber-shot and Alpha models. One of the most useful for those who shoot just JPEG images will be auto HDR, which combines three images to capture a greater dynamic range, and to reveal more highlight and shadow detail. There are also a number

FEATURES IN USE

35MM F/2 CARL ZEISS SONNAR T* LENS

LIKE its predecessors that also bear the Sonnar designation, the RX1's 35mm f/2 Carl Zeiss Sonnar T* lens has a large f/2 aperture, allowing good performance in low light. However, this new lens comprises eight elements in seven groups, whereas the classic Sonnar lenses have seven elements in three groups, or slight variations on this. The aperture has an impressive nine blades that should produce an almost circular shape and therefore smooth, circular bokeh.

Like other premium Carl Zeiss lenses, the RX1's lens has T* optical multi-coating, which should help to reduce flare and ghosting. One of the main advantages of using a fixed lens is that the optical coatings and performance of the lens can be designed to get the best possible

performance from the sensor.

In practice, I found the lens to be excellent. There is some slight distortion, which is largely corrected on JPEG files but is visible on raw files. Similarly, there is some chromatic aberration, which is again corrected in JPEG files.

However, the lens is extremely sharp in the centre and there is very little drop-off in quality towards the edges of the frame. Even when shooting with the lens wide open at f/2 images are sharp, with only a fractional drop in quality from shooting a stop or two down.

Whenever the name Carl Zeiss appears on a lens we have high expectations of it, and thankfully the 35mm f/2 Sonnar T* doesn't disappoint.



LENS SPECIFICATION

Focal length	35mm
Aperture range	f/2-22
Lens construction	8 elements in 7 groups (including 3 aspherical elements)
Aperture blades	9
Focal distance	Approx 24cm to infinity (normal mode); approx 14cm to 29cm (macro mode)

of scene and automatic exposure modes, as well as picture effects, including toy camera and miniature modes.

8/10

BUILD AND HANDLING

The Sony Cyber-shot DSC-RX1 is built to a very high standard. It is obvious that a lot of thought has gone into the design, both in terms of ease of handling and pleasing looks. Despite appearances, the lens is actually offset and not positioned centrally. According to Noriaki Takagi, producer and senior designer in Sony's Creative Centre, 'To have the lens look centred, we adjusted the logo position to a millimetre precision, seeking the best balance.' The attention to detail doesn't stop there. All the logos and markings on the camera are etched on rather than printed, so the paint won't simply rub off over time. This is the sort of high-quality finish expected from a company such as Leica, and it is certainly in keeping with the style and price of the RX1.

One concern with smaller cameras is that they can be fiddly to use. However, the RX1's size is restricted because of its need to house a full-frame sensor. Nevertheless, Sony has made the RX1 as small as possible yet it is still comfortable to hold and handle. While the RX1 is smaller and slimmer than the Fujifilm X100, the RX1's lens is a lot larger. In fact, the layouts of the RX1 and the Fujifilm X100 are quite similar. On the RX1 top-plate is the shutter button that doubles as an on/off switch, an exposure-compensation dial and a function button, exactly like that on the X100. Both cameras also have an additional dial, but while this selects the shutter speed on the X100, it is a program mode dial on the RX1. An aperture ring on the lens gives the RX1 a traditional feel, and it is adjustable in 1/3EV steps. A secondary ring on the lens barrel switches between standard AF range and a close-focus range. Another nice touch is a proper screw thread in the shutter button for a cable release.

In use the RX1 handles well. All the buttons and dials are conveniently placed and the rubber thumb grip on the rear of the camera protrudes sharply enough to make it comfortable to hold. On the front of the RX1 is a slight rubber grip, which is enough to hold a camera of the RX1's size.

Both the colour rendition and auto white balance of the RX1 produce pleasing results

With such a large sensor on the RX1 and its wide-aperture lens, it is possible to create a very shallow depth of field



There is a quite a comprehensive range of accessories for the RX1, including optical and electronic viewfinders, but more on these later.

For a compact camera the RX1 is expensive, but this is reflected in the build quality and finish. It is extremely well made, intuitive to use, and the menus are clear and easy to navigate. However, it is the size of the camera that really steals the show. Due to the lens it is not pocketable, but it is light, small and discreet, and there is an ever-ready-style leather case available, which can offer some protection for the camera.

9/10

AUTOFOCUS

Although the resolution of the sensor in the Sony Cyber-shot DSC-RX1 may be the same as that in the Alpha 99, there are some differences. Unlike the Alpha 99, the RX1 sensor doesn't have on-sensor phase detection. Instead, and much like a conventional compact camera, it relies solely on contrast-detection autofocus. This is a little surprising, given that so many manufacturers are using on-sensor phase-detection AF in their cameras, and that Sony already has the technology available. However, contrast-detection AF has also improved in the past few years, and as we have seen on compact system cameras in many situations, it can be as fast as a conventional phase-detection system.

Overall, the AF speed of the RX1 is good in bright light. Although not the fastest camera we have seen recently, it is perfectly fine for the types of images that it will be used to take. In low light it tends to slow down, and will occasionally struggle to find focus in dim lighting, but this slight drop in speed doesn't hinder the overall experience of using the camera. For most general uses, particularly travel and street photography, the AF speed is more than enough.

Manual focusing is also an option and this is achieved via an electronic focusing ring on the lens itself. Using the electronic focus ring to manually focus offers a more tactile experience compared to using a dial on the back of the camera, and it certainly improves the handling. However, the process is still quite slow and really only useful for when focusing closely. If you wish to focus on a particular subject, the focus tracking mode is a quicker option.

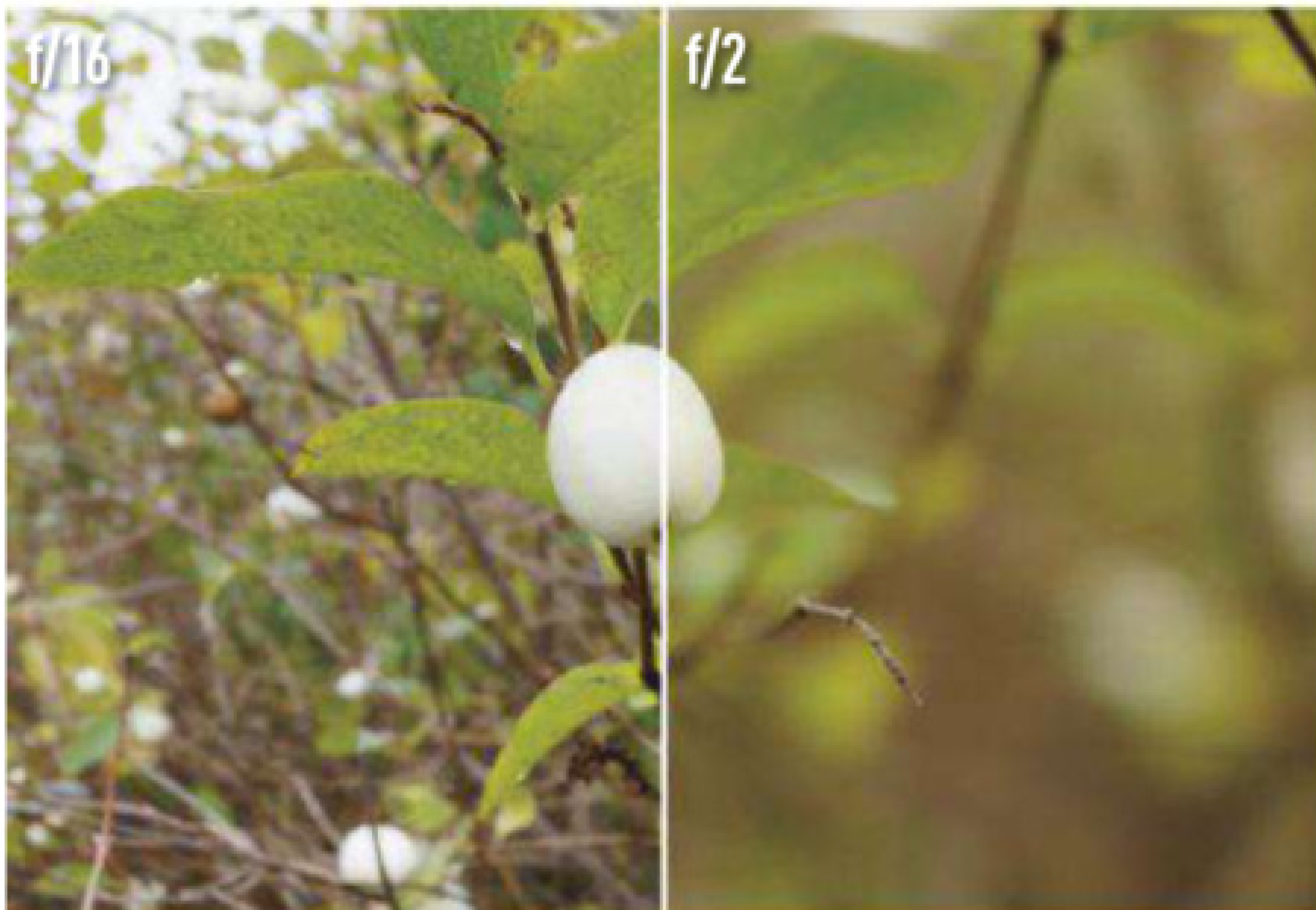
The lens of the RX1 can focus as close as 20cm, so it is close-focusing rather than macro focusing. A ring on the lens switches the AF between close (20-30cm focusing) and a general 30cm-infinity focus, which helps to improve the speed and accuracy of the AF, particularly in the former mode.

8/10

NOISE, RESOLUTION AND SENSITIVITY

We have tested a number of cameras with full-frame, 24-million-pixel sensors in the past, including the Nikon D3X, the Sony Alpha 850 and 900, and more recently the Sony Alpha 99 and Nikon D600. The sensor in the Sony Cyber-shot DSC-RX1 matches the impressive resolutions of these cameras, resolving to around 30 in our resolution test. Even more impressive is that, excluding medium-format digital cameras, there is only one model that has a significantly higher-resolution sensor than the RX1, and that is the Nikon D800.

Although the RX1's sensor is full frame, and the photosites are larger than you would find on a camera with a 24-million-pixel APS-C sensor, they still aren't as large as those found on the Nikon D3S. So while the RX1's performance in low light is good, don't expect results that look like full-frame DSLR cameras with lower resolutions. With this in mind, though, noise is well controlled. If images are correctly



exposed and not adjusted, there is only the merest hint of luminance noise at low sensitivities and colour noise is kept under control as the sensitivity increases. If you look hard enough you will see noise, particularly at sensitivities above ISO 1600, although unless you are looking at images at 100% this shouldn't be a concern. I would suggest that the ISO 50-6400 range is perfectly usable in most situations. My advice would be to avoid the settings higher than this if you are really particular about the fine details of your images.

Having seen just how impressive the Carl Zeiss lens is in terms of sharpness, it makes me wonder just how detailed images would be were Sony to introduce an RX1 without an anti-aliasing filter.

29/30

DYNAMIC RANGE

With a full-frame DSLR sensor, you would expect an impressive dynamic range from the Sony Cyber-shot DSC-RX1 and it doesn't disappoint. While perhaps not the best performance we have seen, it is certainly on a par with most DSLRs. Although we were unable to compare the two cameras, I would also suspect that the RX1 performs slightly better than the Alpha 99 because it does not have a translucent mirror in front of the sensor. We have previously seen this when the same Sony sensors have been used in the company's Alpha single lens translucent and NEX compact system camera models.

In real terms, the RX1 does a good job in overcast scenes, exposing the foreground nicely while still leaving detail in the sky. Conversely, there is an impressive amount of shadow detail, even in JPEG images. Using Photoshop to brighten an image can reveal detail that previously looked like a black void, although obviously this does introduce noise. It really does deliver DSLR performance in a compact camera.

9/10

METERING

As many photographers will generally shoot with their cameras set to evaluative metering, it is important that this mode works well, and thankfully, in the Sony Cyber-shot DSC-RX1 it does. On the whole, the evaluative metering system produces bright, well-exposed images. On occasions, I found the exposures to be a little too bright for my taste, forcing me to reduce the exposure by 0.7EV for a series of images. However, this is easy to do thanks to the dedicated exposure compensation dial on the camera's top-plate.

When shooting landscape scenes, the evaluative metering strikes a good balance between foreground exposure and including some detail in overcast skies. The dynamic range of the larger sensor means that the metering can expose images brightly and still retain highlight detail, particularly for those

Facts & figures

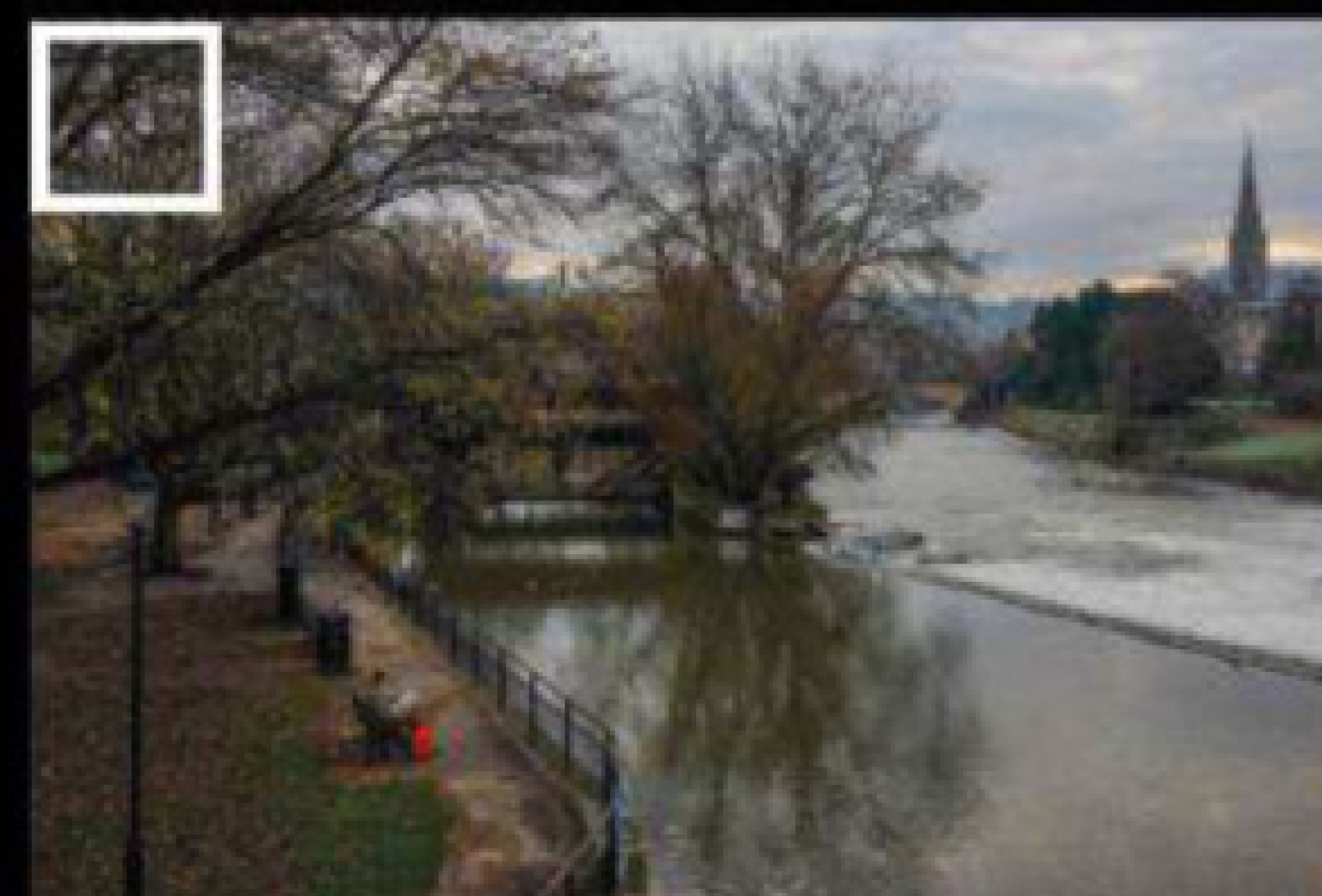
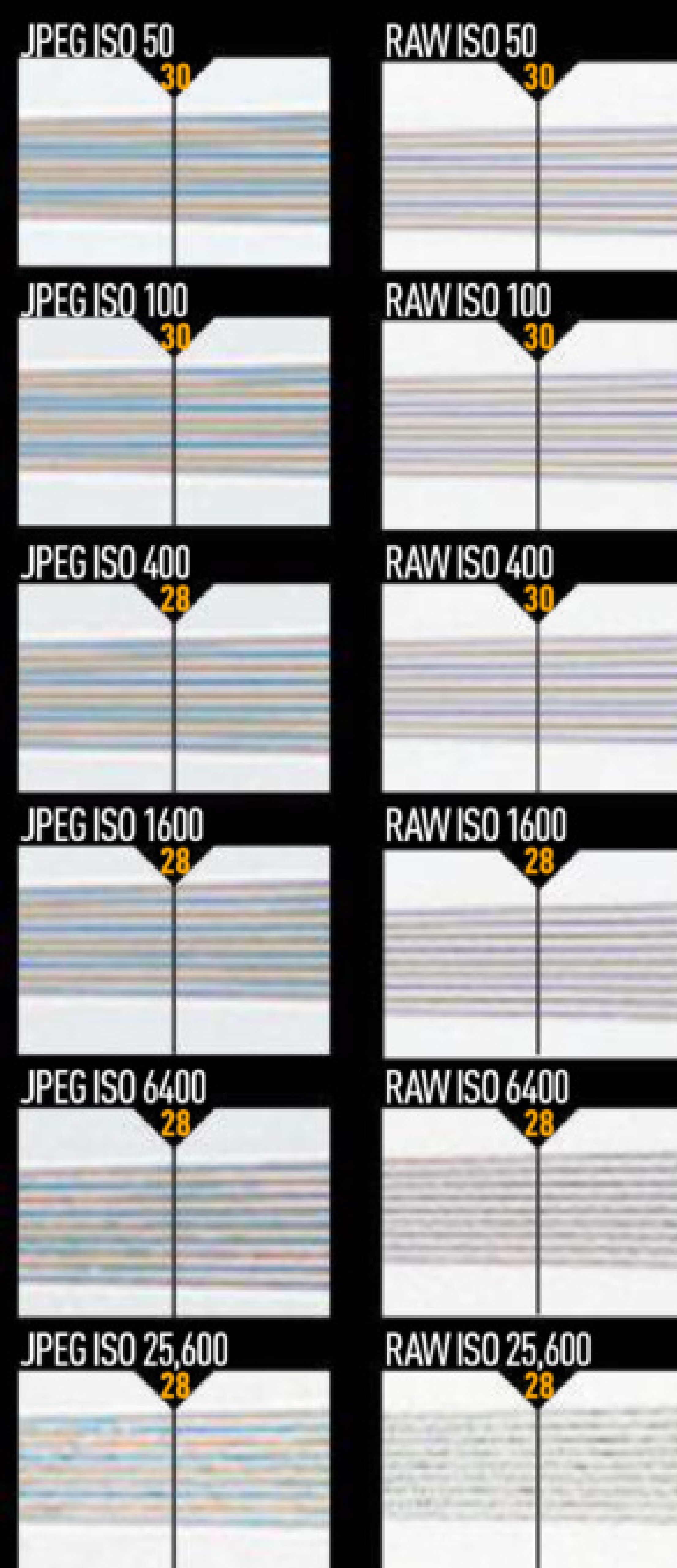


Suggested retail price	£2,599
Sensor	24.3-million-pixel, 35mm, full-frame, Exmor CMOS sensor
Output size	6000 x 4000 pixels
Magnification factor	1x
Lens	35mm f/2 Carl Zeiss Sonnar T*
Aperture	f/2 with 9 blades
File format	JPEG, raw (ARW 2.3 format), JPEG+raw (still images) AVCHD 2, MP4 (video)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Image stabilisation	No
Shutter speeds	30-1/4000sec
ISO	ISO 100-25,600 (expandable to ISO 50-25,600 and ISO 100-102,400 in multi-frame noise reduction)
Exposure modes	Program, aperture priority, shutter priority, manual, memory, iAuto, Superior Auto+, 180° sweep shooting, 14 scene modes, picture effects
Metering system	Multi-segment, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 8 presets (including 4 fluorescent), custom and manual
Drive mode	5fps continuous
LCD	3in, 1,228,800-dot, TFT LCD
Viewfinder type	Optional FDA-V1K optical and FDA-EV1MK electronic viewfinder
Focusing modes	Single, continuous, manual and direct manual
AF points	Multi-point (25 points), centreweighted, flexible spot, spot tracking, spot face detection
Built-in flash	Yes
Video	Full HD (1080p) AVCHD (50fps), MP4 (30fps), VGA (480p)
External mic	Yes
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo, Micro SDHC
Power	Rechargeable Li-Ion NP-BX1 battery
Connectivity	Mini HDMI, Micro USB, hi-speed USB 2.0, multi-interface shoe
Weight	482g (including battery and card)
Dimensions	113.3x 65.4 x 69.6mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW.
Tel: 01932 816 000. Website: www.sony.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 35mm f/2 Carl Zeiss Sonnar T* lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Even at the corners of the image, the RX1 and its lens produce very sharp detail

FOCAL POINTS

Hotshoe and accessory socket

Like other new Sony cameras, the RX1 uses a standard hotshoe, although an adapter is available to convert it to the Minolta hotshoe. The shoe also houses the slim accessory port

Cable release

In the centre of the RX1's shutter-release button is the cable-release screw thread

Flash

Sliding the flash button reveals the small pop-up flash that is mounted inside the RX1's top-plate

Direct record

The direct video record button sits just on the side of the thumb rest, which is just out of the way but easy enough to press



Camera shown actual size

Wi-Fi

Unfortunately, the Sony RX1 doesn't have built-in Wi-Fi compatibility. However, it is compatible with Eye-Fi SD cards, which will give the camera the ability to transfer images via a wireless connection to a computer, smart device or Wi-Fi hotspot.

Flash sync

As the Sony RX1 has a shutter in its lens, it has a high flash sync speed of up to 1/4000sec, or 1/2000sec when used at the maximum f/2 aperture.

Thumb rest

A thumb-rest accessory is available for the RX1. This simple metal rest slides into the hotshoe and looks a little like a film wind-on lever. It provides a comfortable place to rest the thumb and hold the camera more securely. However, at £199 it is extremely expensive for what it is.

Panoramic sweep

Another popular mode found on the RX1 that is also in Sony Cyber-shot and NEX cameras is sweep panorama. This makes it simple to create a panoramic image by simply moving the camera in a pivoted circular sweep.

Quick menu



Custom shooting mode



Live view and histogram





who are shooting raw files. When shooting cityscapes at night, the very high-contrast scenes forced the evaluative metering to create a brighter image than I wanted, and there was some blown-out highlight details on brightly illuminated buildings. It was very easy to switch the RX1 to spot metering mode, and then expose for the highlights in the scene. In fact, using the small, metal-bodied camera in spot metering mode felt good. It adds more to the experience of using the RX1, which will be great for those who want a high-quality digital camera that has an air of using something far more traditional.

8/10

WHITE BALANCE AND COLOUR

Images produced by the Sony Cyber-shot DSC-RX1 resemble those taken by Sony Alpha and NEX cameras. The AWB setting works well, particularly when shooting in both overcast and sunny daylight conditions. Colours are reproduced very well, with a fairly rich level of saturation in the default colour mode. Due to the level of contrast, I found that the default colour settings were perfect for nearly all circumstances. Occasionally I switched to the vivid settings for scenes with slightly duller colours, but it tended to be a little too much when used on bright landscapes.

The default black & white setting is also good, with a nice level of contrast. However, each colour setting can be adjusted to personal taste, and a user setting saved.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Like the current Sony Alpha cameras, the Sony Cyber-shot DSC-RX1 has a 3in, 1.22-million-dot LCD screen. Unlike the Fujifilm X100, the RX1 doesn't have a built-in electronic viewfinder, but it does have an optional FDA-V1K Carl Zeiss optical viewfinder. This slides into the RX1's hotshoe, and the sturdy aluminium

The size and quality of the RX1 make it very discreet in use, and ideal for street-photography images

viewfinder is bright and clear, but there is some obvious parallax error. If a 100% accurate view is required, there is an optional FDA-EV1MK XGA OLED Tru-Finder electronic viewfinder. This digital display has a 2.359-million-dot resolution and is based on the same unit that is used in the Sony Alpha 99 and NEX-7. Again, it slides into the hotshoe, but also takes advantage of the electronic interface tucked away in the shoe.

Although a sample of the EVF was available when I reviewed the camera, it wasn't a final model. I found it to be excellent, though, and if the final version is as good as that found in the Sony NEX-7 and Alpha 99, it will be about the best electronic viewfinder currently available, and it is easy to forget that it is not an optical display.

With a choice of two viewfinders and the rear screen, there should be something to suit all photographers. However, both items are expensive. The EVF is £379, while the optical unit is a staggering £499. Of the two, and if you can afford it, I would advise purchasing the EVF, as I naturally found myself raising the camera up to my eye, forgetting that I didn't have the EVF attached. With the EVF it really does start to feel like using a traditional-style compact camera.

One feature that may be overlooked at first is the RX1's video capabilities. The camera can record full 50p HD, 1920x1080-pixel-resolution footage, with a high 28MB/s rate. Footage is saved as an MP4 file using the AVCHD codec. When this high-performance quality is combined with the low-light capabilities of the sensor, as well as the shallow depth of field created by the large maximum aperture, the RX1 becomes a very powerful, small and discreet camera for aspiring filmmakers.

8/10

Competition



Fujifilm X100

TESTED AP 23 APRIL 2011



Leica X2

TESTED AP 7 JULY 2012

THE TWO cameras that will really form the competition for the Sony Cyber-shot DSC-RX1 are the Fujifilm X100 and the Leica X2. Both have 12.1-million-pixel, APS-C-sized sensors, with the X100 having a 23mm f/2 lens and the X2 a 24mm f/2.8 optic. These combinations offer the same field of view as the 35mm lens of the RX1, and with the X2 costing around £1,500 this is £1,000 less than the RX1. The X100 is even better value at around £600, although the Sony RX1 has twice the resolution.

It is also worth considering a Nikon D600, which, with a Nikkor 35mm f/2 D lens, will cost around £1,800 and will offer the same resolution but in a larger DSLR camera.

Verdict

TAKING price out of the equation, one cannot fail to be impressed with the Sony Cyber-shot DSC-RX1. Fitting a full-frame sensor in such a small camera is an achievement, but making it easy to handle and giving it such a high-quality finish is even more of a feat. Image quality is as we would expect from a full-frame, 24-million-pixel sensor, although it doesn't quite match the quality of the Nikon D600. Perhaps the best endorsement I can give is that within 15 minutes of using the camera, I had mentally added it to my list of cameras I would like to own.

The catch is that the RX1 is a compact camera that costs around £2,600. However, in comparison with a Leica M and Summicron 35mm f/2 lens, the RX1 is smaller, lighter and a lot less expensive. In fact, the Leica lens alone costs nearly as much as the Sony camera.

For anyone in the market for an extremely high-quality compact camera, then the RX1 is an excellent choice. However, if high resolution is less of a concern, then the Fujifilm X100 is a far more affordable option.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Advanced compact										
Rated Very good										
87%										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	29/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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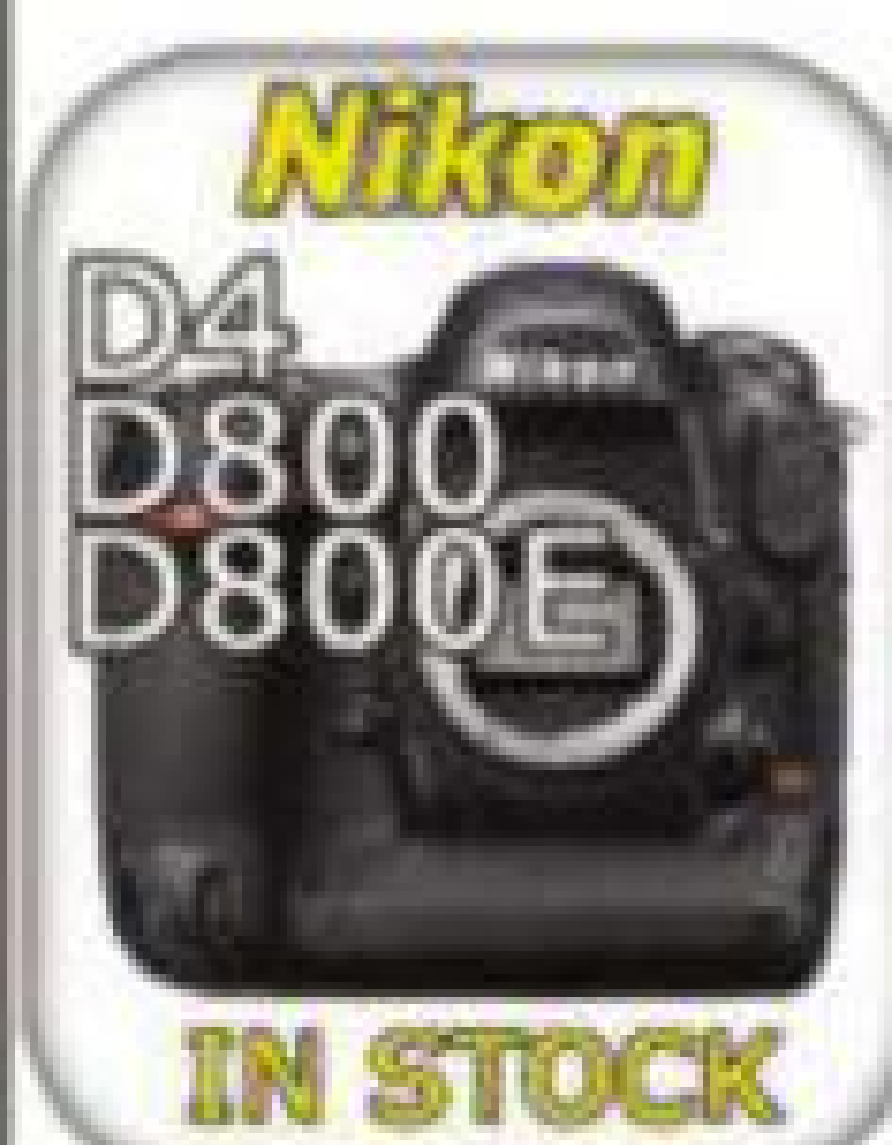
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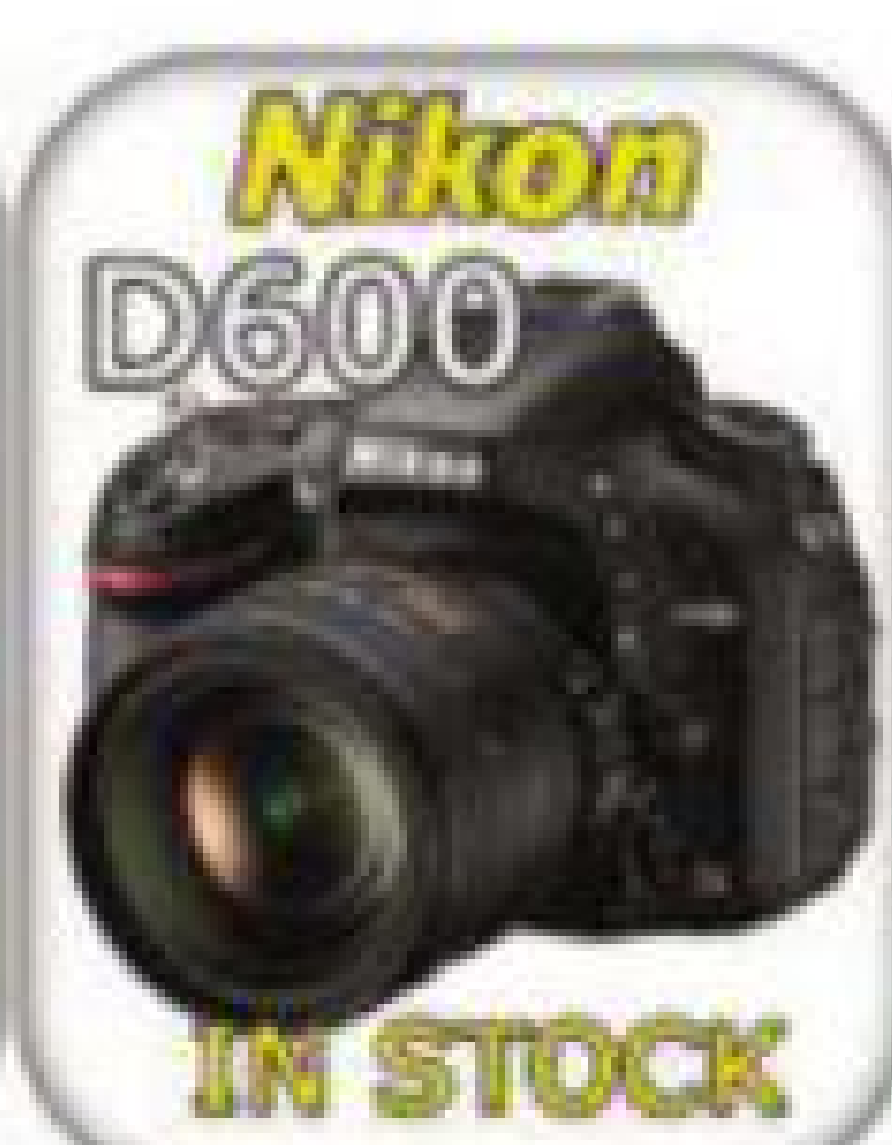
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SIGMA

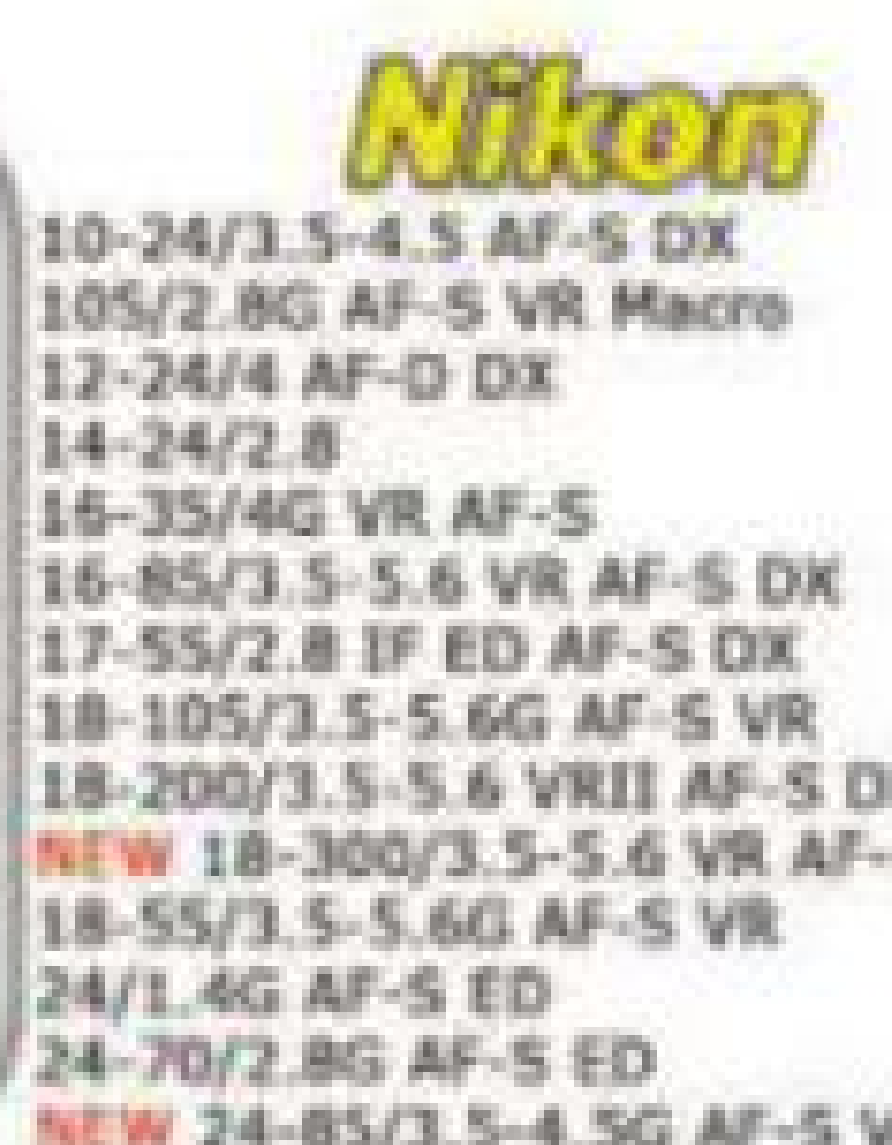
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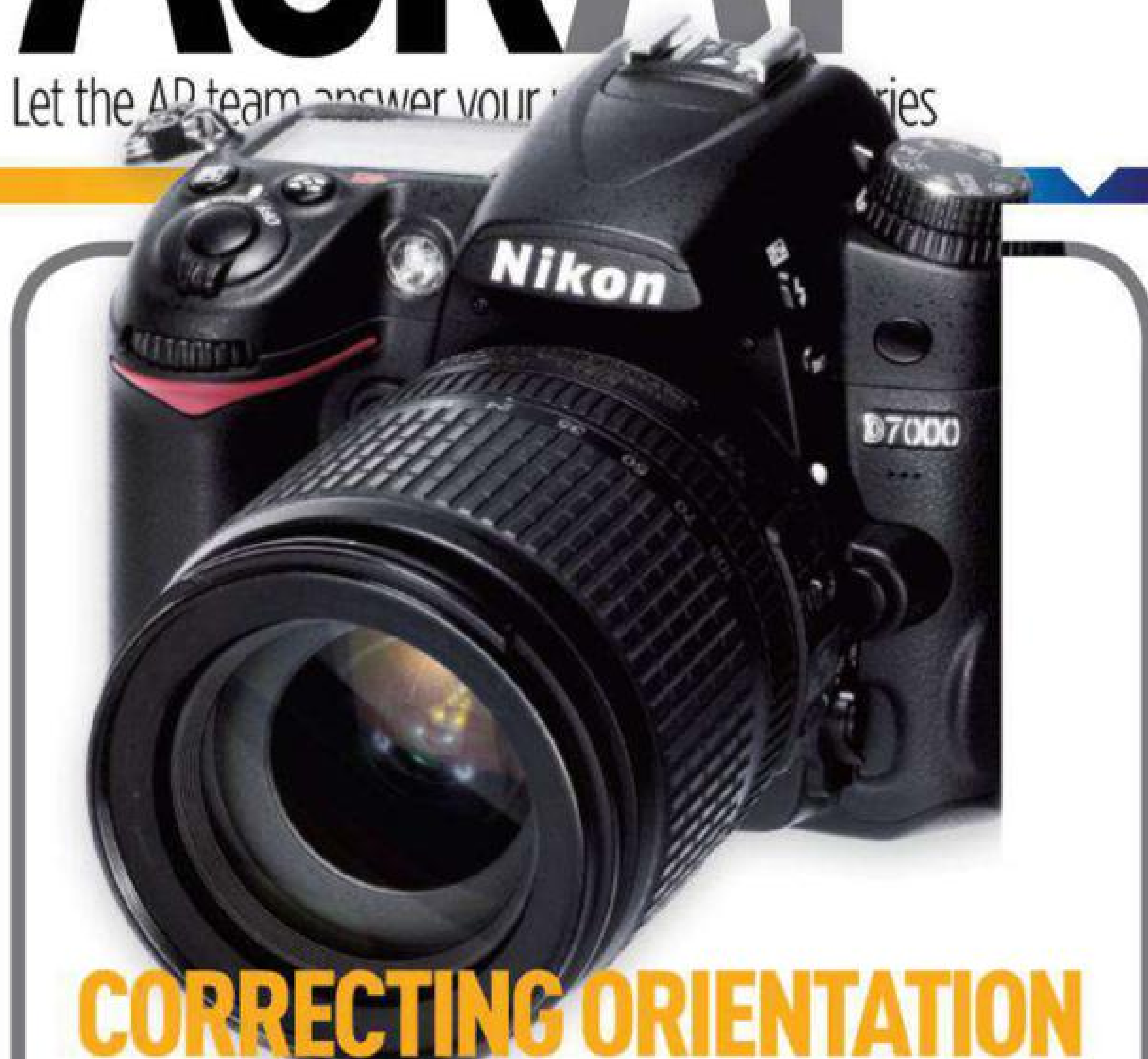
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CORRECTING ORIENTATION

Q I have just changed from a Nikon D100 to a D7000 with SDHC cards. When I open the D7000's images in Photoshop, they all appear as upright/portrait format on-screen, regardless of the image or camera orientation when exposed. However, with the D100 (and CF cards) the images

all opened in the same orientation as shot, which was much better because the majority of my images are landscape format. I've checked the D7000's manual to see how to correct this, without success. Do you have any tips on how I can display the D7000's images in the orientation they were exposed? **Vic Seymour**

A When I first read this, my immediate thought was that Auto Image Rotation is turned off in your camera's set-up menu. If you turn it on, the camera will record the orientation of the camera whenever a picture is taken, and any software that opens the image will rotate it automatically so that it appears the right way up. However, the default setting for non-rotated images is landscape orientation, and not the upright/portrait format you are seeing, so I'm not so sure that this issue will be resolved with a simple change to a setting. By all means change Auto Image Rotation (and the Rotate Tall option) to see if it makes a difference, but I think you should be prepared to contact Nikon and potentially send your camera in for repair. It could well be that there's a fault with the camera's orientation sensor that needs further investigation. **Chris Gatum**

SEEKING SECOND-HAND

Q I have noticed that AP no longer has the second-hand listings in the magazine. These have been very useful to me in the past as, at 80 years old, I am not into digital or electronic gadgets, but do collect a few old film cameras. I'm finding it increasingly difficult to obtain older film cameras, so could you tell me where I might be able to look for second-hand cameras and accessories? **F Stephens**

A Unfortunately, the way in which people advertise, buy and sell equipment has changed dramatically in recent years, thanks to websites such as eBay that allow second-hand kit to be seen (and bought) by a worldwide audience. Apart from the trade advertisements that continue to appear in AP, your local 'free-ads' paper might contain one or two items of interest, but this isn't guaranteed. My own local 'ad paper' has just one camera-related

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advert in its current issue, which is for two Zenit B cameras 'in need of repair' – not exactly the sort of thing that's going to set your world on fire.

However, you may want to get in touch with the Photographic Collectors' Club of Great Britain, an organisation that holds regular meetings of like-minded souls and puts together the UK's largest annual camera fair – Photographica – among other activities. The membership office can be contacted on 01920 821 611, or via the website, www.nanites.co.uk/pccgb. **Chris Gatum**

TOP MARKS

Q I have been a keen reader of AP since the early 1950s, and a subscriber for the last ten years or so. I always look forward to your reviews and reports on various cameras, but could you tell me if there has ever been a particular model – either film or digital – that has been awarded 100%? If so, which one? **Derek Burgis**

A Nothing has received this score in my time, or ever I think. We have given five out of five to the odd compact camera here and there (which technically is 100%), but I don't think this counts. **Tim Coleman**

FILM SUPPLIERS WANTED

Q I have two Kodak Brownie cameras, one that takes 620 film and the other 127 rollfilm. Are these films still made and where can I find them? Also, I develop my own black & white films, so would a modern developer be suitable for these films? **R Chandler**

A As far as I'm aware, no one is currently manufacturing 620 rollfilm, although there are companies that are effectively 'resizing' existing (modern) emulsions. Photo Supplies UK (www.photosupplies.co.uk), for example, can provide you with an ISO 100 black & white negative film in 620 format. Being a standard black & white negative film, you could easily process this at home yourself. Alternatively, you could respool your own 620 film (see *Glossary*).

Things aren't quite as positive in terms of 127. Rollei's Crossbird and Nightbird emulsions are available commercially in 127 format from Maco (www.macodirect.de). However, Crossbird is an ISO 200 slide film (which responds well to cross-processing, hence its name), and Nightbird is an ISO 800 colour negative 'redscale' film, so it produces somewhat esoteric results. You would need to have these processed commercially unless you also process colour film at home.

Unfortunately, Efke ceased production of its 127-format black & white negative film, and I've been unable to find anything else apart from long-expired rolls of film online, which may or may not be any good. Respooling 127 film is also quite complex compared to 620 – so much so, in fact, that for most people it's just too much fuss. **Chris Gatum**

AP GLOSSARY

RESPooling FILM

As various film formats have come and gone, photographers looking to use cameras from the past have found that their options have become greatly reduced, or done away with altogether – certainly you can't pop into your local photographic store for a roll of 105, 117 or 620 rollfilm. However, this is where respooling comes in. Essentially, respooling is the transfer of film from one spool to another of a different format, so you can use a camera that it would otherwise be impossible to find film for.

How easy the process is will depend on the film you wish to 'create'. For example, respooling 127 film isn't straightforward because of its 45mm film width. To create a film of this width, you have to trim 120

rollfilm (which isn't easy) or use standard 35mm film (which is smaller) and accept that the 127 frame will expose the sprocket holes.

Conversely, respooling 120 film onto 620 spools is far easier as the two film formats are the same width and length, so the only difference is the spool itself (a 620 spool has a much narrower core and slightly smaller ends). To do this, you need two 620 spools – one to act as a take-up spool in the camera and another to wind your 120 film onto. In total darkness, carefully unroll the unexposed film from a 120 spool and then wind it back onto a 620 spool – that's all there is to it! The advantage of this is that you can use *any* 120 film in a 620-format camera.

FROM THE AP FORUM

Samsung D85 battery life

katdes asks I have bought three old Samsung D85 cameras from an auction site and am having the same problem – the battery life is rubbish in all of them. The camera takes two AA batteries and I've got eight rechargeable batteries that I've tested and I think the batteries are fine, but I'm getting only 40 or 50 shots per set. With my older Samsung D75 and S730 cameras, the batteries last much longer between charges. Can anyone offer some advice as this is driving me crazy?

MartyG replies A quick Google of the model number suggests that this is an issue with the camera.

katdes replies But Google also shows some people are claiming to get 200-plus shots between changes.

MartyG replies Perhaps they have super batteries! You have three cameras exhibiting the same behaviour, and 'the majority' seem to be saying the same thing about battery issues. You've also stated that your batteries work fine in your other cameras, so do you not think

that this points massively to it being a camera issue? I'm not entirely sure what other advice you're expecting.

Extending battery life can be done via turning off the back screen preview, turning off auto flash and minimising auto shutdown, but other than that, you're at the mercy of the camera's power consumption.

AlexMonro replies I once had an Olympus that took two AA batteries. However, it would only take two or three shots with freshly charged NiMH cells, and maybe a few dozen with alkaline. It was supplied with a CRV-3 lithium battery, which is like two AA cells side by side. With that, it took several hundred shots. I managed to find a rechargeable CRV-3, which I used until I passed the camera on to a friend. I believe he is still using it.

I think the problem with the rechargeable NiMH batteries was they only have a voltage of about 1.3V when freshly charged. CRV-3 lithium batteries (both rechargeable and non-rechargeable) have a voltage of about 3.6V, which is about 1V higher than two AA rechargeables. It might be worth checking to see if your Samsung D85 cameras can be used with these CRV-3 batteries.

Bob Maddison replies Try your camera with fresh Duracell batteries. Although rechargeable batteries have a low internal resistance and are capable of heavy current discharge, the camera (or other device) is looking at the voltage initially on open circuit. If it appears to be too low, it will not operate as it thinks that the voltage will drop even more when current is drawn.

In next week's AP

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ON TEST

CANON EOS 6D

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ON TEST

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The **fastest SD cards** from the top brands face off in a full AP test

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

SPORTS

IN AT THE DEEP END

Sports photographer **Adam Pretty** tells of the challenges he faced shooting the 2011 World Aquatics Championships in Shanghai, China

ON TEST

PENTAX Q10

Richard Sibley looks at the tiny 12.4-million-pixel compact system camera and its range of accessories

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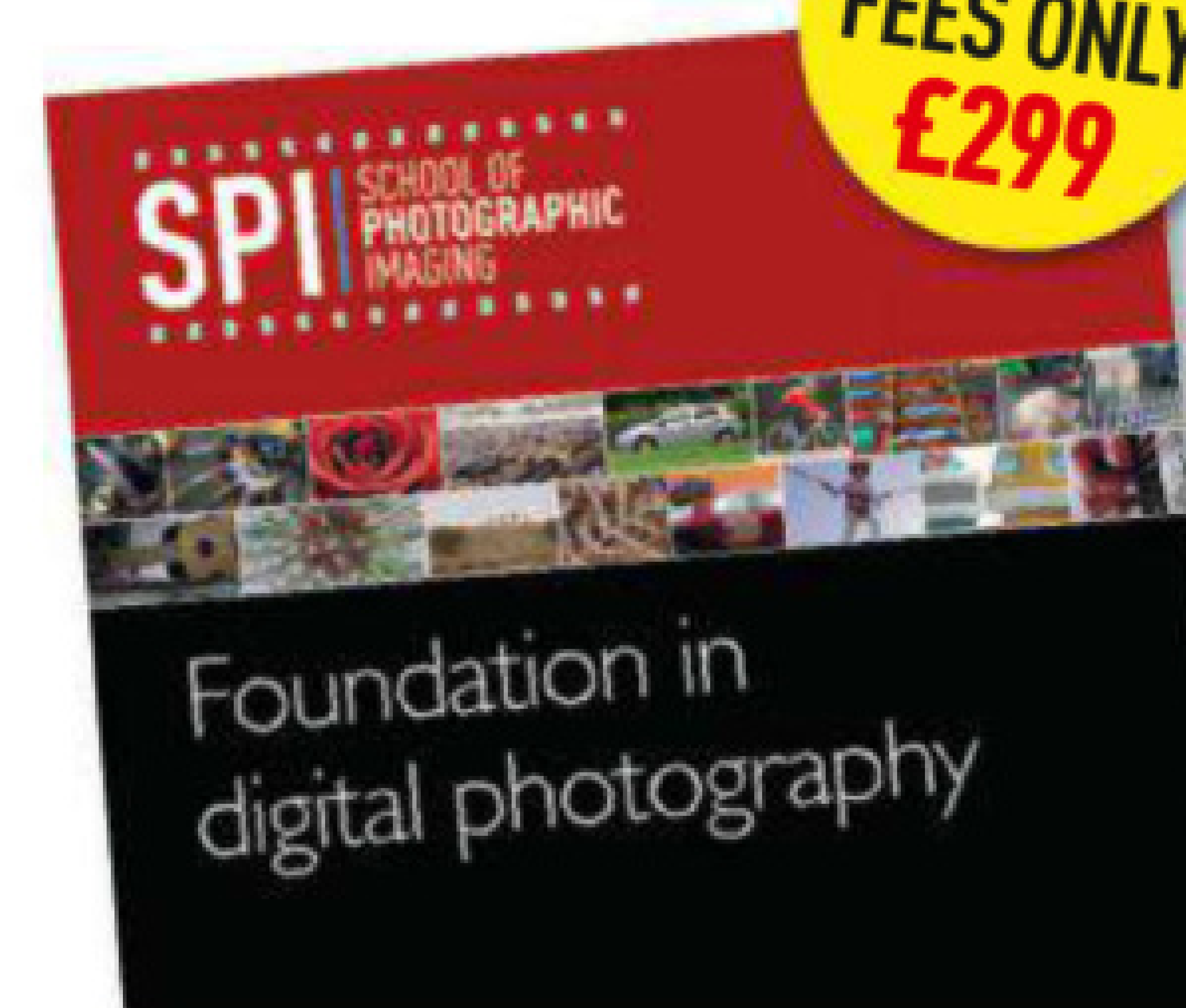
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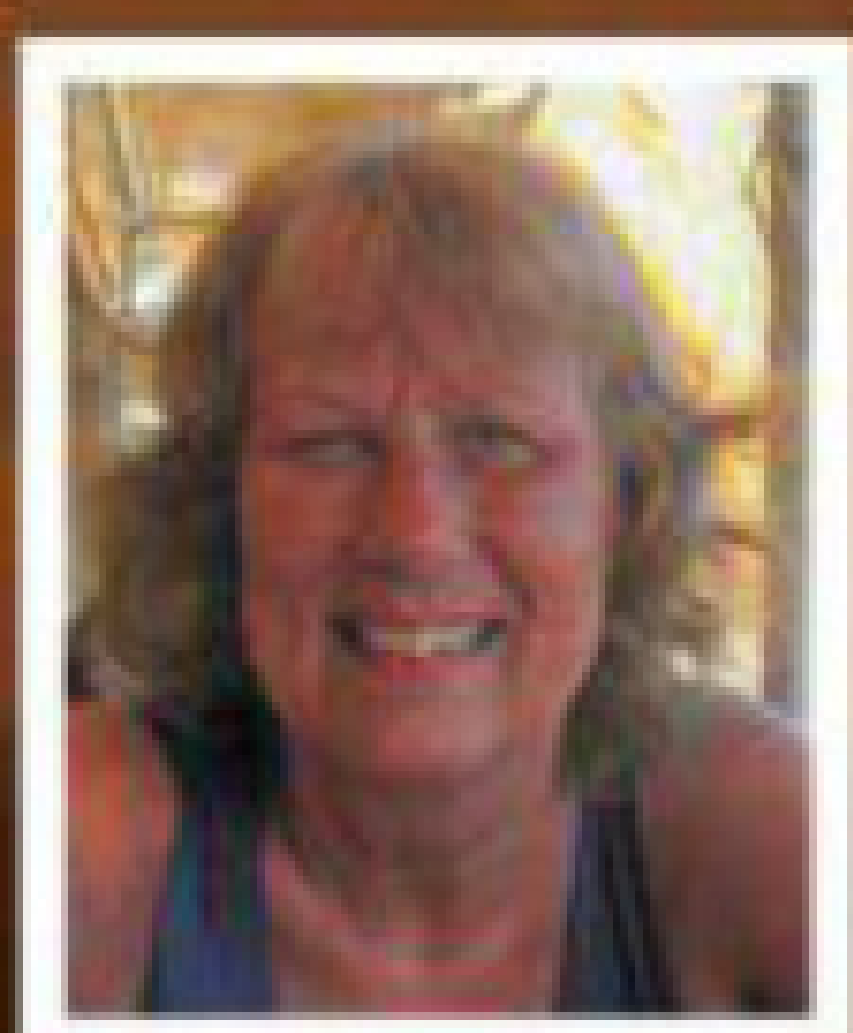
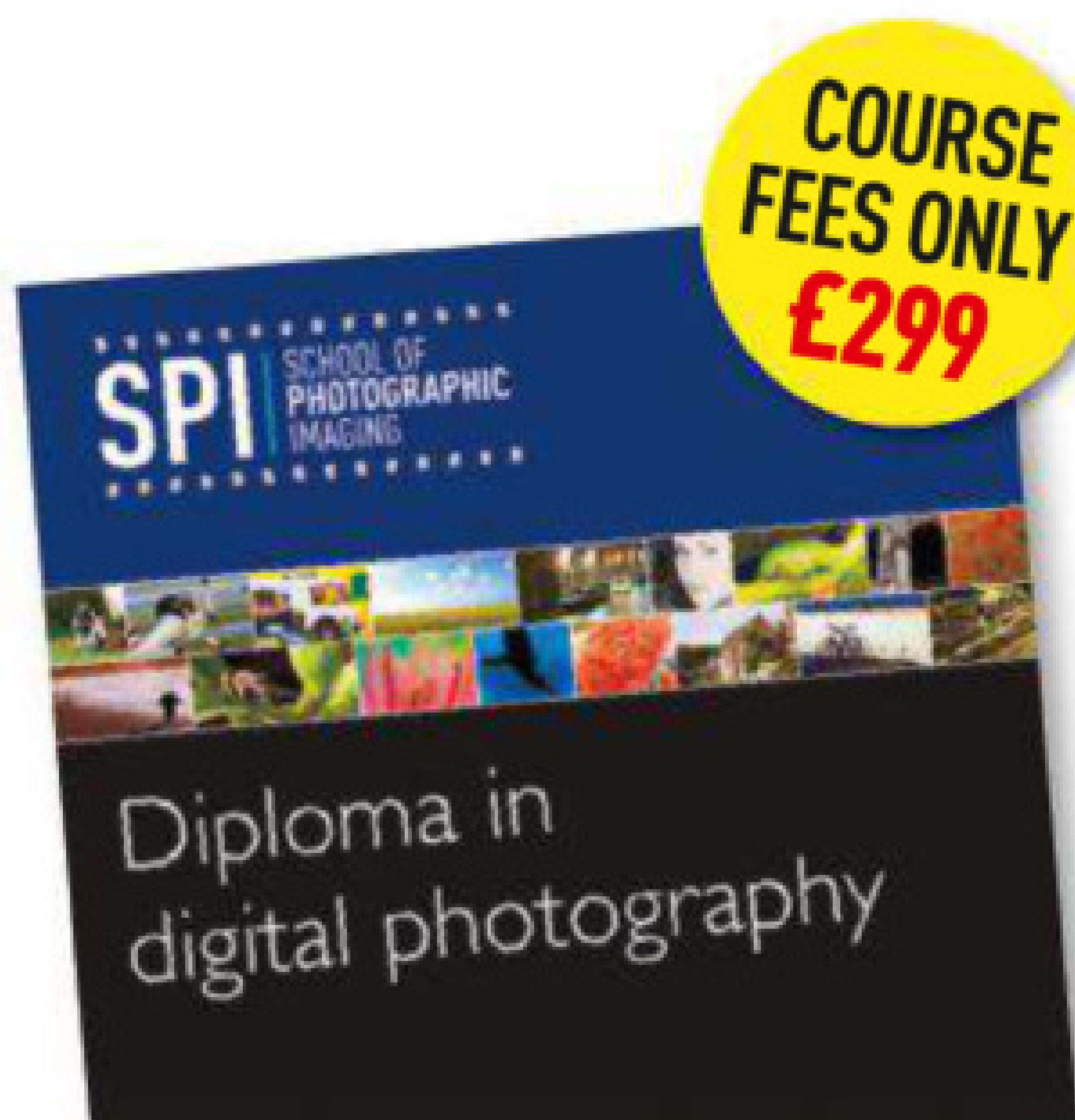
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Canon PowerShot SX50 HS

Canon's PowerShot SX50 HS bridge camera offers a whopping 1,200mm stabilised zoom lens, but is it a bridge too far?

Tim Coleman
Deputy technical editor



IN AP 9 June 2012, we tested eight cameras in a six-page bridge camera group test. Included was the Canon PowerShot SX40 HS, which fared well against the competition but without being a class leader. The Canon PowerShot SX50 HS on test here is the SX40 HS's replacement.

At a first glance, the new model appears to have had something of a transformation in several areas, with raw capture introduced and an increased focal range. In fact, the camera's world-first 50x optical zoom lens offers the sort of focal lengths available to photographers only through digiscoping, or with some bulky and expensive kit combined with a teleconverter. Whether the 1,200mm range is vital is another matter, but the long reach is certainly useful for wildlife photographers. However, this lens is not all about its long reach, because the SX50 HS has a wide 24mm setting that makes it

ideal for landscapes, too. Impressive as all this sounds, I am keen to see just how much of an effect the broad zoom range has on image quality.

FEATURES

There is much to write about the Canon PowerShot SX50 HS, but its headline feature is its class-leading 50x optical zoom. The maximum aperture of this lens at its wide 24mm end is f/3.5, which is reduced down to f/6.4 at the 1,200mm telephoto setting. The lens has a few tricks to ensure that the telephoto settings are usable. In Intelligent IS mode, the camera automatically selects the amount of stabilisation appropriate for the situation and settings. Canon claims the lens can be stabilised up to 4.5EV. For sharp images, it is best to use at least the equivalent shutter speed to the focal length. At 1,200mm, a speed of 1/1250sec or quicker should be used, while at f/6.4 this shutter speed would make the camera usable only in bright light. If the 4.5-stop stabilisation is effective, sharp images should, in theory, be achieved at around 1/60sec.

When using such extreme focal lengths, any kind of camera shake is amplified and

it is very difficult to compose an image correctly. Of course, it is best to use a tripod, which, combined with the SX50 HS's electronic shutter and timer drive mode with remote triggering, keeps in-camera shake to a minimum. However, the camera has tools designed to make handheld use possible, too. Enhanced Zoom Framing Assistant can lock onto a subject to keep it in the frame. Also, a seek button quickly zooms the camera out, so a subject that has left the frame can be relocated and brought back in. All in all, the camera provides what is needed to achieve sharp results in the telephoto settings. It is just the unavoidable effect of haze over long distances that can get in the way.

The SX50 HS may feature the same 12.1-million-pixel, 1/2.3in (6.17x4.55mm) CMOS sensor as its predecessor, but raw capture is now possible along with JPEG files. With manual exposure available, too, there is a high level of user control over the image-making process. Exposure compensation is easily accessed via the control wheel, and exposure bracketing can be achieved through the menu. The ISO sensitivity is ISO 80–6400, with all settings available at full resolution.

There are a good number of shooting modes available. There are nine scene modes, including the stitch-assist panorama mode, which is

AT A GLANCE

- 50x optical zoom, 4.3–215mm (24–1,200mm equivalent) f/3.4–6.5 Canon lens
- 4.5-stop optical Image Stabilizer
- 12.1-million-pixel CMOS sensor
- Manual exposure control and raw shooting
- 2.8in articulated LCD screen
- Street price around £380

'The advantage of a bridge camera is that its lens covers all shooting situations'

➔ available in right and left direction. A high-speed-burst HQ mode offers a 13fps burst for up to ten frames, although the exposure and focus are locked off at the first frame in this mode. Full AF and exposure control are possible in the 2.2fps continuous shooting drive mode.

A further ten creative effects are accessed through the shooting mode dial, including vivid, monochrome and HDR mode. HDR is recorded over three frames and requires a tripod for the frames to be lined up properly.

On paper, the SX50 HS is impressive, but a true test of the camera is how it performs in the field.

9/10

BUILD AND HANDLING

The PowerShot SX50 HS is the larger of two bridge cameras from Canon. It weighs just under 600g with a memory card and battery loaded, and measures 122.5x87.3x105.5mm. This is a very similar size and weight to a body-only entry-level DSLR. However, the advantage of a bridge camera such as the SX50 HS is that its fixed lens is designed to cover all shooting situations, while a DSLR needs more than one lens to do the same job.

The camera body is made from plastic, which feels like a low-cost model, but after a few weeks of general use it proved to be rugged, resisting markings and damage. I suspect that for everyday use the camera will stand a much longer test of time.

Each button on the body is large and easily operated, even with gloved hands. Shutter response is rapid, with 15-1/2000sec shutter speeds available. The lens zoom is both quick and quiet, with focal lengths marked on the lens barrel. The zoom operates via the rocker, and with a delicate hand minor adjustments can be made. On the side of the lens barrel are the

Facts & figures

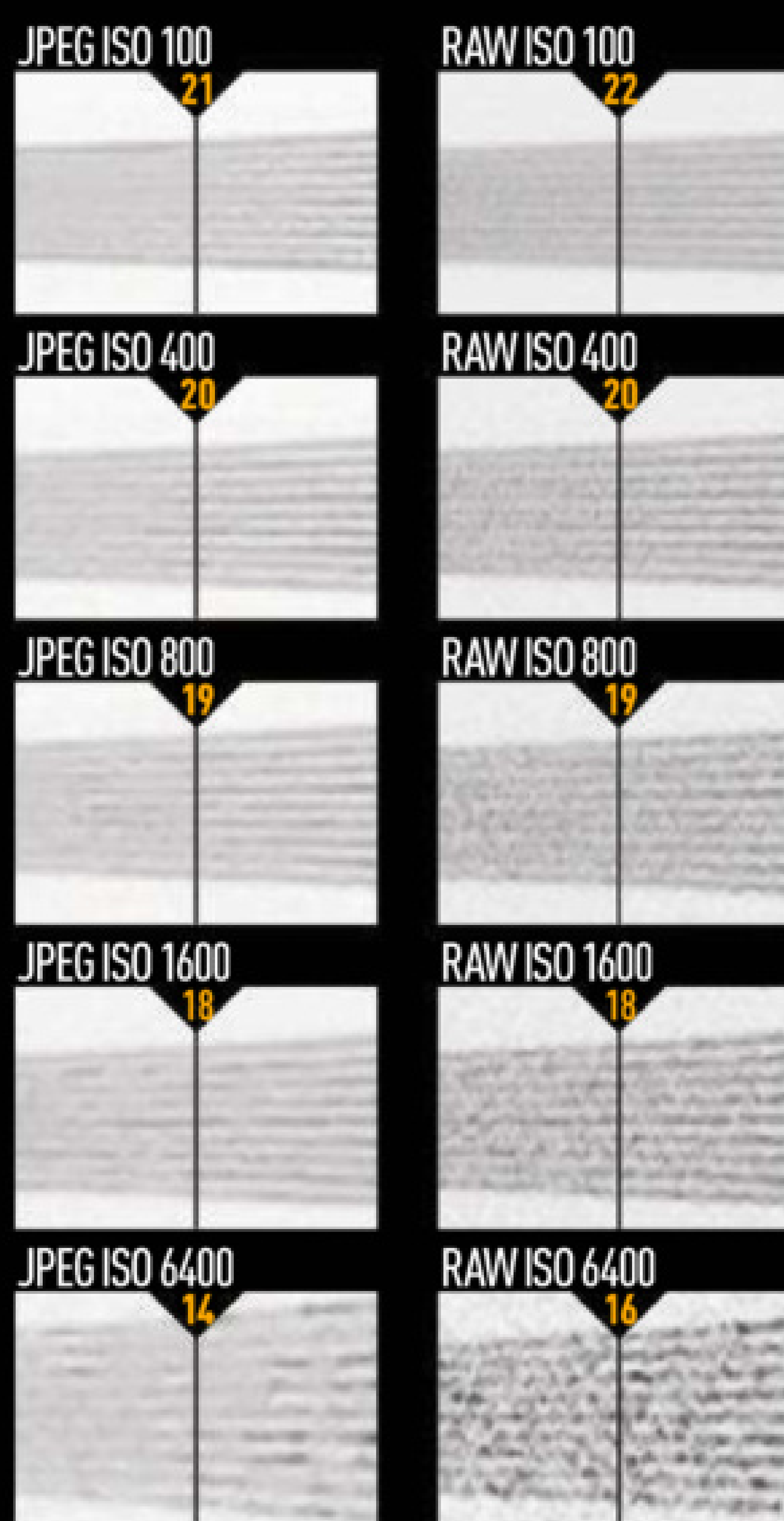
RRP	£449
Sensor	12.1-million-effective-pixel, 1/2.3in, back-illuminated CMOS (6.17 x 4.55mm)
Output size	4000 x 3000 pixels
Lens	Canon 4.3-215mm (24-1,200mm equivalent) f/3.4-6.5
Focal length mag	4.92x
File format	JPEG, raw, JPEG+raw
Colour space	Adobe RGB, sRGB
Shutter speeds	Up to 15-1/2000sec
Image stabilisation	Yes, lens shift up to 4.5EV
ISO	80-6400
Exposure modes	Auto, PASM, custom 1 and 2, sports, video, 9 scenes and 10 creative filters
Metering system	Evaluative (linked to face detection AF), centreweighted, spot
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 6 presets and two custom
Auto bracketing	3 frames up to ±2EV in 1/3 steps for exposure
Drive mode	Single, self-timer 2secs, 10secs or custom, continuous up to 2.2fps or High Speed Burst HQ at 10fps
LCD	2.8in, 461,000-dot, articulated
Viewfinder	202,000-dot EVF
Focusing modes	Single, continuous, tracking AF, manual
AF system/points	Flexizone AF (multi), individually selectable single-point, AF tracking, face detection
Built-in flash	Yes
Video	Full 1080p HD (24fps), 720p (30fps), slow motion, H.264 MOV video with stereo sound
External mic	No
Memory card	SD, SDHC, SDXC
Power	NB-10L rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, remote
Weight	595g (including battery and card)
Dimensions	122.5 x 87.3 x 105.5mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to 100mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



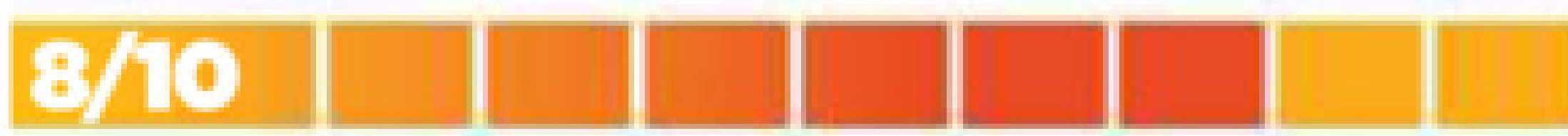
These two pictures have been recorded at the camera's widest and longest focal length settings, 24mm and 1,200mm. Barrel distortion is obvious in the wide setting, while at the telephoto setting it has been possible to achieve a sharp result



framing assist lock and seek button controls, both of which are very useful when shooting using the telephoto end of the lens. With practice, it is possible to use these controls without needing to look at them, which is vital to handling the telephoto settings effectively. I found I could use the camera handheld at any focal length and achieve sharp results down to 1/100sec.

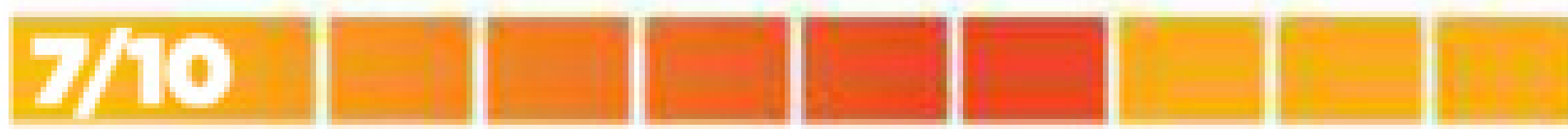
A pop-up flash is included, and it is manually lifted to its position rather than via a button-catch release. Flash output can be manually controlled to one of three power settings. External flash units can also be used with the camera via its hotshoe.

All in all, the SX50 HS handles well, and is tough despite its rather modest build quality.



AUTOFOCUS

In general use, autofocus is snappy. The AF system can be linked to face detection, and single-point AF taken from any position in the frame, which is handy for off-centre subjects. Tracking AF can lag behind fast-moving subjects, but for other subjects it is spot-on. Manual focus is adjusted via the control wheel on the rear of the camera. Handily, a three-frame focus bracket is an option through the manual-focus menu.

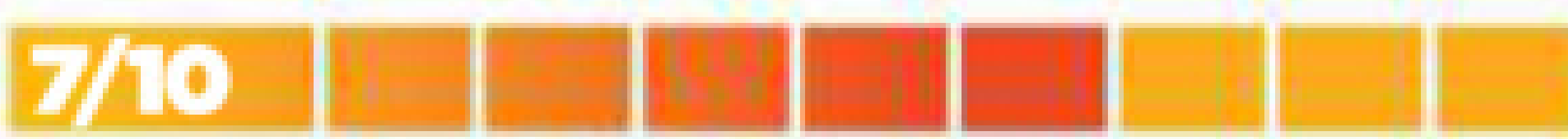


LCD, VIEWFINDER AND VIDEO

Composing and viewing images across a number of situations is aided by the articulation of the 2.8in LCD screen. It is moved from a hinge point on the side of the camera and can be viewed from high and low angles, as well as from the front of the camera. The resolution of the screen has been upped from 230,000 dots on its predecessor to 461,000 dots, which brings the camera up to speed with some of the competition. However, a class-leading model such as the Sony Cyber-shot DSC-HX200V uses a screen that is both bigger and with a higher resolution.

The SX50 HS also has an EVF, which has a basic 202,000-dot resolution. Its display

is not nearly as crisp, bright or responsive as the best EVFs around, but it is useful guide for composition when conditions are too bright to see the LCD screen clearly.



NOISE, RESOLUTION AND SENSITIVITY

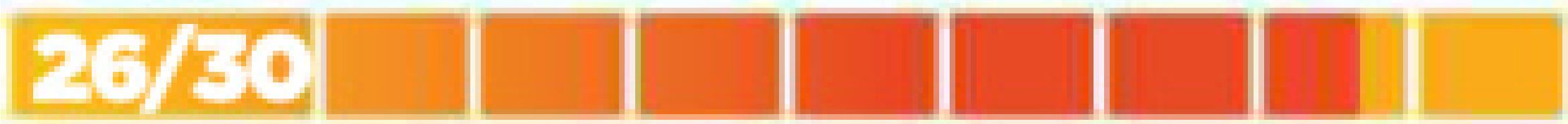
With the Canon PowerShot SX50 HS covering such a wide focal range, there is the obvious risk of compromised image quality. We shot our resolution charts with the lens set to 100mm and f/5.6, and at ISO 100 the camera reaches the 22 marker in raw format. While sharper results can be expected in raw format, this performance still does not quite match up to its SX40 HS predecessor, which reached the 24 marker at ISO 100 in JPEG format. This difference is marginal, though, and for some photographers it will be a price worth paying for the longer reach. Unlike its predecessor, the SX50 HS has an ISO 6400 setting, where it resolves up to the 16 marker on our charts. Overall, this performance is respectable without being outstanding. I'm not surprised by the results, though, given the camera's wide zoom range.

Detail is compromised at higher ISO settings, mostly due to luminance noise, which is present at ISO 400 when viewing images at 100%. At and below this ISO setting, though, luminance noise is acceptable, appearing more grain-like. Above this setting, at around ISO 1600, the crispness of detail is lost and noise is less uniform. Noise reduction applied to JPEG files is rather modest compared to other systems, which thankfully means detail is less mushy than I would expect. Also, changes to levels applied to JPEGs creates images with strong and pleasing contrast. Usually I would recommend shooting in raw format, but the difference between an edited raw file and a JPEG is not quite as obvious here as I have seen in other systems.

As for lens distortions, there is the expected barrel distortion at the wide 24mm focal length through to around

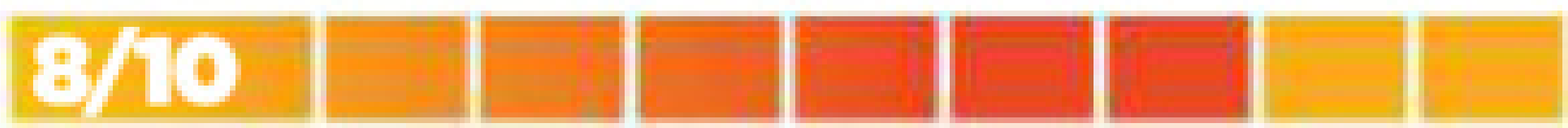
This overcast scene has been captured at ISO 200, and the difference in the crispness of detail between raw and JPEG capture is minimal

50mm. Edge detail at these focal lengths is stretched a little and not as crisp as the centre of the frame. In unedited raw files, chromatic aberrations are very well controlled. It is only in areas of strong contrast, such as a building edge in front of a white sky, that some fringing can be seen, but I am impressed by how well these distortions are controlled.



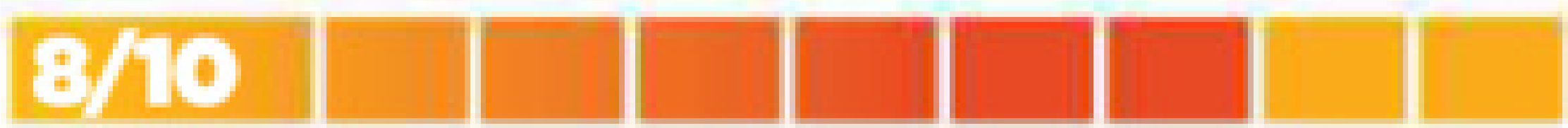
WHITE BALANCE AND COLOUR

In the standard colour mode, colour rendition is realistic, so I found little need to experiment with the other modes. AWB in overcast conditions can be a little cool, and if a landscape has a lot of green the colour rendition can be on the magenta side, which is not unusual. In bright conditions, though, AWB maintains the warmth of colours well.



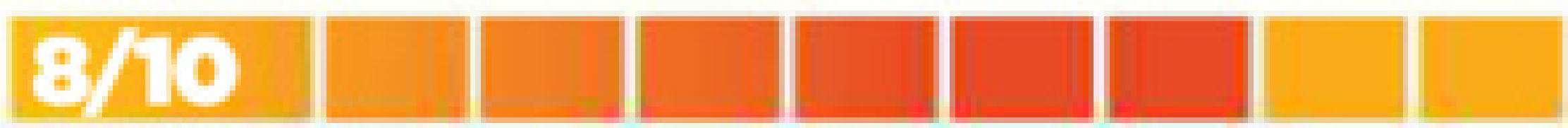
DYNAMIC RANGE

The dynamic range is solid without being spectacular. Shadow detail is recoverable by brightening the image up to 2EV before shadow noise is an issue. Adding fill light post-capture using software such as Adobe Lightroom works well on shadow areas.



METERING

Evaluative metering is linked to face detection and is generally spot-on. I had to brighten a few files around 0.5EV to get them print-ready, but at least the dark exposure meant that some of the top highlight detail is maintained, and as previously stated shadow noise is not an issue up to 2EV anyway. **AP**



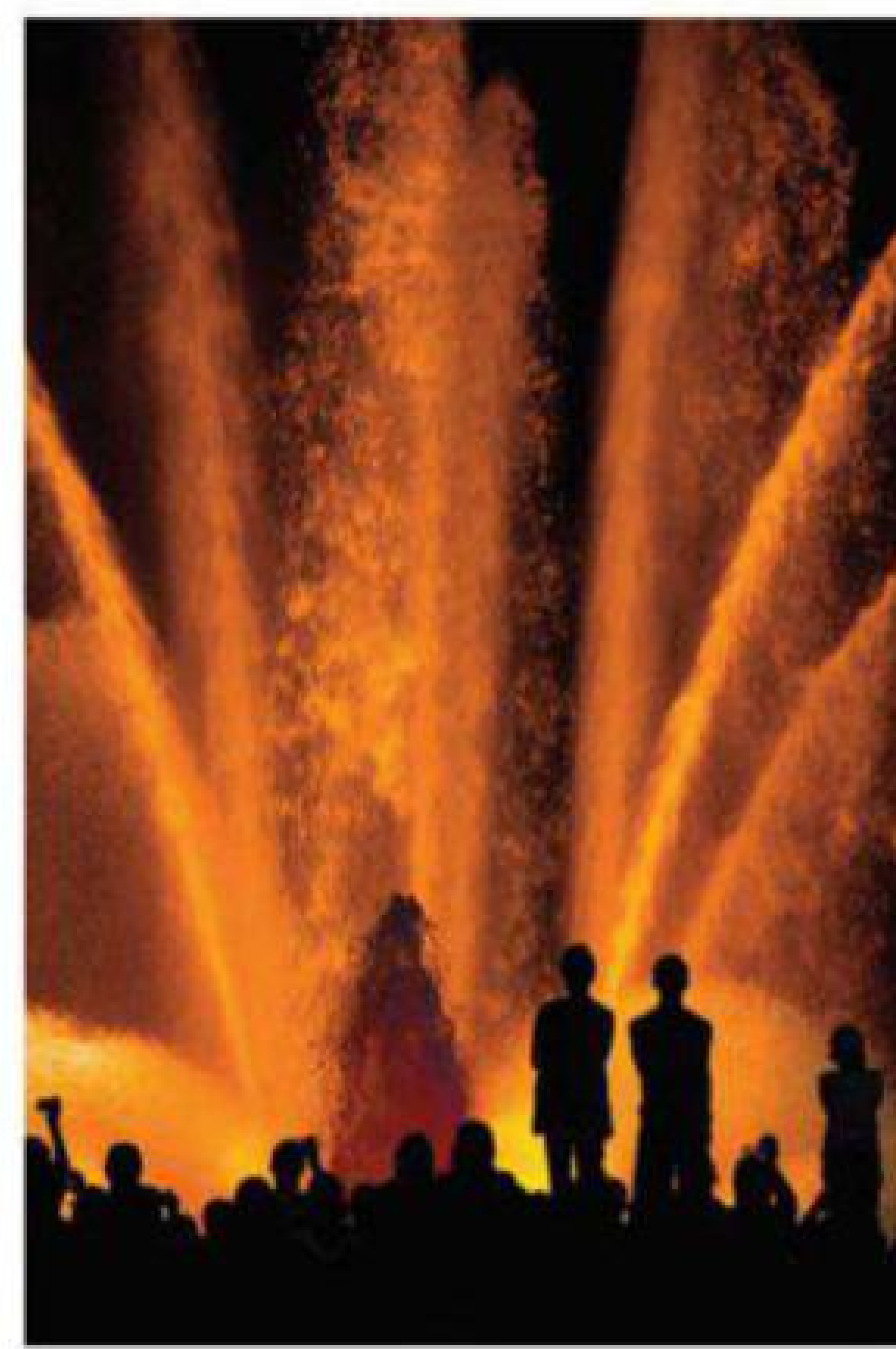
Verdict

THOSE photographers who are concerned about the impact the wide zoom has on image quality can rest easy, because the Canon PowerShot SX50 HS puts in a solid performance. Furthermore, Canon has wisely addressed the areas where the SX40 HS was found wanting and brought the SX50 HS up to speed, with noteworthy changes including raw capture, a wider ISO range, improved LCD screen and, of course, the class-leading 50x optical zoom. I expect the SX50 HS to be a popular camera indeed.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Bridge camera										
Rated Very good										
81%										
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									



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At the heart of the image

Star student



Tommy Wong

Enrolled on:

Diploma in Digital
Photography

Age: 43

Occupation:

Database architect

Equipment:

Canon EOS 500D with
18-135mm, 50mm and
70-300mm lenses

Q When did you first become interested in photography?

A I first became interested in photography when I was a teenager. I was introduced to photography by my dad, who was a keen photographer. He showed me the basic techniques about darkroom processing and since then I have been hooked.

Q What do you enjoy most about photography?

A I like to be able to catch the 'moments' – the precious moments that are beyond words and preserve memories. I also express myself and my thoughts through photographs. Having studied on the SPI Diploma in Digital Photography course, I now attempt to see things from different perspectives and angles, trying to explore or discover the hidden beauty of this world. Sometimes, even a simple photograph can be priceless. I met some of my school friends last year after some 20 years apart and we shared the photos that we took at that time, with some of them reducing us to tears.

Q What are you hoping to achieve with your photography?

A My ambition is to be able to shoot different types of photographs to a high standard, whether it is landscape, wildlife, macro, portrait or architecture. At the same time, I would like to challenge myself by taking creative images.

Q Where is the most enjoyable location to take photographs?

A One day, I would like to travel around China to take photographs of this extremely interesting, yet financially and socially divided country. I think China would provide hugely contrasting images on themes such as poor vs rich, modern vs tradition and city vs rural.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I started taking photography seriously three years ago after buying a DSLR. I was able to shoot some interesting photos at the

beginning, but after a few months most of my images were similar, and some weren't very good in terms of quality. I was frustrated and lost a bit of interest in taking photographs. I realised that my lack of fundamental knowledge was one of the reasons I was not making any progress.

After seeing the SPI Diploma in Digital Photography course in AP, I decided to give it a try. With a busy life and a young family, this course suits me because I can work at my own pace. My eyes were really opened after module 2. I was able to understand things like tonal range and adjusting dynamic range using Levels in Photoshop. It helped me to take better pictures and I learned a lot about post-processing.

WE SAY Tommy is doing really well and he is clearly using his tutor's valuable advice to his advantage. He has worked on his weaknesses and has improved a lot. It is a pleasure to receive Tommy's course-work submissions, as his creativity is very apparent. A great job, Tommy!

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA**

Contact protector

The plastic contact protector in the hotshoe

Yashica Electro 35 GTN

An Electro 35 GTN of the late 1970s. Note that all 35 GTN models are black

Color-Yashinon DX lens

A 45mm f/1.7 Color-Yashinon DX lens in a Copal electronic shutter



Yashica Electro 35 GTN

Ivor Matanle recalls the first camera that was equipped with an electronically controlled shutter

THE AGE of the electronically controlled shutter was born in 1966 with the Yashica Electro 35, a 35mm coupled rangefinder camera with an impressive-looking 45mm f/1.7 fixed lens. Yet while reviewers were enthusiastic about the Electro 35's CdS aperture-priority automatic exposure system with a stepless electronically controlled shutter, they were much more impressed by the optical quality of the lens. Photographic journalists were not – and still are not – easily inspired by lens performance in fixed-lens cameras aimed squarely at the amateur market, but this one earned plaudits. Possibly misguided reviewers referred to the Electro 35 as 'the best camera in the world' and 'the poor man's Leica', despite the fact that, at the time, Yashica did not enjoy the highest reputation for build quality.

The Electro 35 design went through a number of versions with comparatively minor

changes over seven years until the Electro 35 GTN and GSN appeared in 1973, with the GSN staying in production until 1987. The GTN was a little lighter than earlier models, because various components were made of plastic, not metal. It was also a black camera, which was very fashionable at the time. The GSN was identical, mechanically and electronically, to the GTN, but with a brushed-chrome finish. For a frank review of a GSN, visit www.stevehuffphoto.com and search for Ricky Opaterny.

Screw-in auxiliary wideangle and telephoto lenses were available in their own case with a shoe-mounting brightline viewfinder that had frames for both lenses. Unusually for filter-mount-fitting auxiliary lenses, these too earned high praise from reviewers, and helped to earn the Electro 35 GTN something approaching cult status.

I owned an Electro 35 GTN outfit, with

the auxiliary lenses, for a year or so in the 1990s. Although I felt I ought not to admit to my Leica-enthusiast friends that I enjoyed using it, the outfit was a refreshing change from the heavy SLRs I used for my work. However, an Electro 35 outfit is not light by modern standards. The black Electro 35 GT illustrated (group shot, page 58) weighs 756g without extra lenses or accessories.

FAST AUTOMATIC EXPOSURE

The Electro 35 was a seriously effective coupled-rangefinder camera with accurate CdS-metered automatic exposure made possible by electronic shutter control. A number of cameras with automatic exposure using selenium-cell meters had preceded it, but these had neither the accuracy nor the initial reliability of the new electronic system. Many smaller, lighter, high-quality rangefinder cameras followed it, and you will find legions of admirers of the Canonet QL17 or the Olympus RC35. Yet the Yashica Electro 35 got there first as an electronically controlled camera that you could pick up, focus and shoot without thinking about exposure and yet get great results.

For the past 30 years or so, this point-and-shoot capability has

HOW MUCH DO THEY COST?

Prices on eBay for cameras stated to be fully operational and (sometimes) tested are more than £100, but buying on eBay, where sellers often do not know what they are testing for, is unreliable. I have not found an example offered by a reliable dealer, but I would guess the price would be around £100, or more, if it were guaranteed to work properly.

The 5.6V TR164 battery has long been discontinued, but The Small Battery Company in London can supply batteries for the Electro 35. Call 020 8871 3730 or visit www.smallbatterycompany.org.uk



Original Electro 35 of 1966

This model has a plain wind lever with no plastic tip. Note the body-covering material



45mm f/1.7 Yashinon DX lens

1966

Yashica Electro 35 first marketed

1968

Electro 35 G launched

1969

First-type Electro 35 GT (black) appears

1970

Second-type (black) Electro 35 GT appears accompanied by (chrome) Electro 35 GS

1973

Electro 35 GTN (black) and GSN (chrome) appear with hotshoe

1975

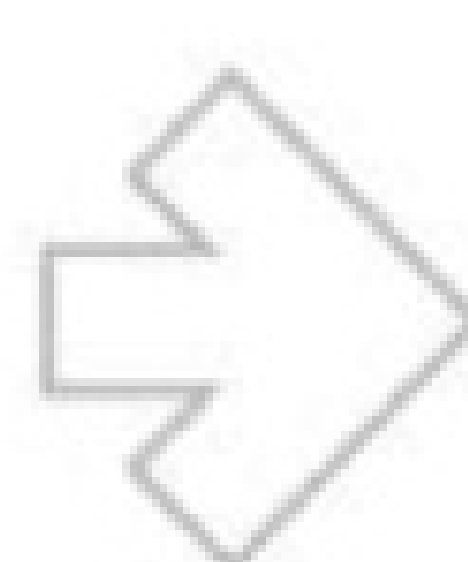
Electro 35 GX appears with 40mm f/1.7 Yashinon lens

1980

Production of Electro 35 GX ends

1987

Production of Electro 35 GSN ends



been what amateur photographers treat as normal. However, it was a big deal in the 1970s, and controversial among professionals and those who treasured the intricacies of exposure.

ELECTRO 35 DEVELOPMENT

The original 1966 Electro 35 has a minimum film rating of 10 ASA and a maximum of 400 ASA, a metallic Yashica logo and no plastic tip to the wind lever. The film-speed adjustment was not electronic. Instead, a twin-bladed diaphragm closed in front of the light sensor in the viewfinder/rangefinder assembly as the film-speed setting was reduced. The light-metering electronics worked by accumulating the measured light level and only closing the shutter when it had determined that enough light had fallen on the film.

The Copal electronic shutter of the Electro 35 was the first to control the shutter speed with an electromagnet, and delivered stepless speeds from, according to Yashica, 30-1/500sec, but there are many reports of longer exposure times being accurately delivered. The correct exposure is found, with the camera set to 'auto' and the shutter button half depressed, by turning the aperture ring until neither the red nor amber light on the top-plate, nor in the viewfinder, is lit. Arrows beside the lights on the top-plate indicate in which direction the aperture ring should be turned if that light is lit. The earliest examples of the original camera have circular red and amber lights in the viewfinder, while in later cameras and subsequent models they are arrow-shaped.

The 45mm f/1.7 Yashinon-DX lens had six elements in four groups. The lens was focused using a very bright coincident-image coupled rangefinder combined in one eyepiece with a parallax-corrected brightline viewfinder.

A black-enamelled model of this first type, with the word Professional on the lower front, was produced and is featured on US websites, but I do not recall this being sold in Britain and have never handled one. Its

specification seems to have been no different to the original Electro 35 other than the black finish.

Unlike many of the later cameras in the series, the original Electro 35 had a body covering that made no pretence of being leather and was regularly grained. The battery-check button on the back of the top-plate lit a tiny lamp to the right of the button, rather than a light in the exposure counter as many later models did.

These first-type cameras are surprisingly scarce, and when hunting for an example on eBay I rejected many that were described as first-type cameras but were actually examples of the later G model. I eventually settled for one that was accurately described as being of smart appearance, but not in working order. It cost me £18 plus postage.



Electro 35 GX

This compact 1975 camera had a 40mm f/1.7 lens.



CdS cell

The cell positioned in the top of the lens mount enabled exposure readings to be correctly taken through filters fitted to the lens

Electro 35 GSN

Half-pressure on the shutter button causes one of the lights on top of the camera to light. In this case, it is the 'over' light

Film-speed dial

The ASA film-speed-setting dial changed with each model. Top right: The original 1966 model. Centre: The Electro 35 GSN. Bottom: An early Electro 35 GT



Auxiliary lens and viewfinder

The telephoto auxiliary lens and viewfinder mounted on an Electro 35 GS (left) with a wideangle auxiliary lens and a viewfinder fitted to an Electro 35 GT. The auxiliary lenses and one viewfinder for both came in a fitted case

'In 1970, the third generation of Electro 35 cameras arrived. These were the satin-chrome 35 GS and the black 35 GT'

NEW VERSIONS

In 1968, Yashica introduced the Electro 35 G. It still had the satin-chrome finish of the original model and the same lens and shutter, although the lens was now named Color-Yashinon DX, reputedly to convince doubters that the lens was fully colour corrected at a time when colour photography was increasing in popularity. I find this difficult to believe, since I'd been routinely using colour transparency films in a succession of cameras from about 1963 without ever having cause to consider the possibility that the lens might not be colour-corrected. I doubt any post-Second World War manufacturer ever made a wide-aperture lens that was not colour-corrected.

The film-speed-setting dial of the Electro 35 G was gradated from 12-500 ASA to reflect the improving film technology. In 1969, Yashica announced a black version of the Electro 35 G, calling it the 35 GT. Early GT cameras are the first of the series with a simulated leather body covering and the last to have a separate catch at the bottom of the left-hand side of the camera (as it is held to be used) to open the camera back. The G and the GT were also the last to have the recessed area of the baseplate that made it easier to operate the catch.

GOLD CONTACTS

In 1970, the third generation of Electro 35 cameras arrived. These were the satin-chrome 35 GS and the black 35 GT, now with a pull-up rewind crank to open the camera back. This second version of the 35 GT was promoted as equipped with gold-plated electrical contacts to improve current flow and resist oxidation. According to American websites, it was branded the Gold Mechanica. The ASA scale on the film-speed-setting dial had been upgraded to a range of 25-1000 ASA.

In 1973, the Electro 35 cameras finally acquired a hotshoe, while retaining the

conventional PC flash contact, and became the chrome GSN and the black GTN. These were mechanically identical, but the GTN was slightly lighter because a number of black body parts were made of plastic.

LAST OF THE LINE

Smaller and lighter than the Electro 35 GTN/GSN was the Yashica Electro 35 GX, introduced in 1975 as a more pocketable alternative. In both chrome and black versions, it sported a 40mm f/1.7 Yashinon giving a slightly more wideangle capability than the 45mm lenses of the earlier Electro 35 models. The Electro 35 GX is difficult to find, but examples do turn up on eBay in the £70-£90 price range.

The longest lasting of the Electro 35s was the GSN, which continued in production until 1987. The GX ended in 1980.

ACCESSORIES

Yashica marketed a range of 55mm colour and polarising filters to fit its Electro 35 cameras and also offered, during the 1970s, the Electro 35 Kit. This was an outfit case containing a GSN or GTN in its ER case, the wideangle and telephoto auxiliary lenses, a grip that doubled as a table-top tripod, 81A and 80B filters, a lens hood, a cable release and a spare battery. Also available was the Auto-Up rangefinder coupled close-up device (below). **AP**

YOU MAY ALSO LIKE



A Canonet QL17, a later camera with a similar specification.

Yashica Auto-Up

This device for close-up photography using the coupled rangefinder makes close-up focusing simple

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Thanks to Vic Rumak and Don Baldwin of the PCCGB, and to John Kirkham, for providing cameras to be photographed and for helping me with this article

WATCH OUT FOR

Reliability

Time has not treated the Electro 35 cameras well. I bought three Electro 35 models on eBay, one with a set of lenses, while preparing this article, spending more than £100. None of them worked and repairer Ed Trzoska had to return them because he could not achieve a reliable result. The answer is to go to a camera fair and buy an Electro 35 only if you can see it working, the exposure-meter lights glowing and the shutter, viewed with an open back, opening fully and giving different exposures in different light conditions. Never buy one without a battery



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CANON TS-E 24mm f3.5 TILT AND SHIFT + CASE "L"	EXC+++ CASED £645.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT £999.00
CANON 50mm f1.4 USM ("UNUSED")	MINT BOXED AS NEW £225.00
CANON 50mm f1.8 MK I VERY RARE LENS	MINT £185.00
CANON 60mm f2.8 EF-S USM MACRO LENS ("UNUSED")	MINT BOXED AS NEW £279.00

CANON 100mm f2.8 MACRO + FILTER	MINT BOXED £265.00
CANON 100mm f2.8 MACRO USM	MINT BOXED £299.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT £199.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER	MINT £99.00
CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER	MINT+HOOD £245.00
CANON 20 - 35mm f3.5/4.5 USM	MINT £175.00
CANON 24 - 85mm f3.5/4.5 EF USM ZOOM + HOOD	MINT £165.00
CANON 28 - 90mm f4/5.6 USM MK II	MINT £99.00
CANON 28 - 105mm f3.5/4.5 USM	MINT BOXED £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER	MINT £275.00
CANON 35 - 80mm f4/5.6 EF MKII	MINT £39.00
CANON 35 - 105mm f3.5/4.5 EF ZOOM	MINT + HOOD + FILTER £69.00
CANON 55 - 250mm f4/5.6 IS II IMAGE STABILIZER	MINT BOXED £165.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT BOXED £299.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER	MINT+HOOD £299.00
CANON 75 - 300mm f4.5/5.6 + HOOD	MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm f4.5/5.6 MK III	MINT BOXED £115.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)	MINT £149.00
CANON 80 - 200mm f4.5/5.6 EF MK II	MINT BOXED £59.00
CANON 80 - 200mm f4.5/5.6 EF USM	MINT £75.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £285.00
CANON EF 2.0x EXTENDER MK II	MINT CASED £265.00
KENCO TELEPLUS PRO 300 DG 1.4x TELECONVERTER	MINT BOXED £125.00
CANON 540 EX FLASH + INST	MINT BOXED £99.00
CANON 540 EX FLASH + INST	MINT CASED £75.00
CANON 420 EX FLASH	MINT CASED £49.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £89.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £299.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT- £285.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 105mm f2.8 DG EX MACRO (REALLY SHARP)	MINT £275.00
SIGMA 180mm f3.5 EX IF HSM MACRO	EXC++ CASED £375.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT CASED £525.00
TAMRON 17 - 50mm f2.8 XR DI-II VC LENS MOTOR (LATEST)	MINT BOXED £245.00
TAMRON 28 - 300 f3.5/6.3 XR DI (LATEST MODEL)	MINT BOXED £199.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00

CANON F1 N AE BODY TOTALLY AS NEW "UNUSED"	MINT BOXED £799.00
CANON 17mm f4 FD	MINT BOXED £275.00
CANON 35mm f2 FD	MINT BOXED £155.00
CANON 85mm f1.2 "L" FD + BT 72 HOOD	MINT CASED £575.00
CANON 200mm f2.8 FD BUILT IN HOOD	EXC++ BOXED £125.00
CANON AUTO BELLWS	MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 MILLENIUM KIT COMPRISING OF CONTAX G2 28mm, 45mm, 90mm LENSES ALL WITH TITANIUM HOODS, HOYA FILTERS, TL200 FLASH	
HARD CASE etc	MINT- £1,175.00
CONTAX G1 BODY	MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 28mm f2.8 BIOGON WITH CONTAX HOOD + FILTER	MINT BOXED £299.00
CONTAX 90mm f2.8 SONNAR "G"	MINT- BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £85.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TITANIUM FILTERS, HOODS, AND CAPS FOR G	PHONE IN STOCK PHONE
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £475.00
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED £245.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTAX 35mm f2.8 DISTAGON + HOOD MM	MINT- £225.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £145.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £465.00
CONTAX 300mm f4 TELE TESSAR MM	MINT- £345.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE + HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M9 DIGITAL BLACK ONLY 1057 ACTUATIONS	MINT BOXED £3,495.00
LEICA M8 CHROME BODY (VERY LITTLE USE)	MINT-BOXED £1,395.00
LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT CONDI 1 TINY MARK)	EXC+++ BOXED £1,075.00
LEICA Mda BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA Mda BODY SER No 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	EXC++ CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC++ CASED £599.00
LEICA M10 WITH 50mm f2.8 COLL ELMAR (REALLY NICE)	EXC++ £899.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION)	MINT- £495.00
LEICA 28mm f2.8 ELMARIT M BLACK (11809)	MINT BOXED £975.00
LEICA 35mm f2 SUMMICRON ASPHERIC BLACK	MINT BOXED £1,599.00
LEICA 35mm f2 SUMMICRON ASPHERIC CHROME	MINT BOXED £1,699.00
LEICA 35mm f2.8 SUMMARON WITH SPECS M & HOOD	MINT- £675.00
LEICA 50mm f1.5 SUMMARIT M MOUNT WITH RARE HOOD	MINT- £465.00
LEICA 90mm f2 SUMMICRON CHROME M	MINT CASED £1,275.00
LEICA 90mm f2 SUMMICRON ASPHERICAL M 6 BIT MINT BOXED AS NEW £1,995.00	
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR SCREW	MINT- £399.00
LEICA 5cm f2 SUMMITAR SCREW	MINT- £299.00
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA HANDGRIP FOR M8/M9 etc	EXC++ BOXED £145.00
LEICA ERIC LEATHER CASE (14505) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE)	MINT £475.00
LEICA R8 BODY BLACK	EXC++ BOXED £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R ROM LENS LATEST	MINT £425.00
LEICA 50mm f2 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER (14300)	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 8 x 20 COMPACT BINOS INDIVIDUAL FOCUSING	EXC++ CASED £195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £795.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £425.00
VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT-BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT	MINT-BOXED £245.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	
CANON 24 - 85mm f3.5/4.5 EF USM ZOOM + HOOD	MINT BOXED AS NEW £425.00
VOIGTLANDER 90mm f3.5 APD LANTHAR (BLK)	MINT BOXED £215.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT BOXED AS NEW £199.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK, LENS & WLF	EXC+++ £195.00
BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK	MINT- £195.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT- £89.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA ETRS/ETRSI SPEEDGRIP	MINT- £49.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f3.5 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQA COMPLETE WITH 80mm f2.8 S WLF, BACK	MINT- £299.00
BRONICA SQA + 80mm f2.8 S, PRISM FOR BACK, GRIP	MINT- £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA120 MAGAZINE BACK	MINT- £49.00
BRONICA SQA/VM POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA SQA/SQA/SD/METERED AE PRISM	MINT- £119.00
BRONICA METERED CHIMNEY FINDER	£75.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £79.00

FUJI GA645 ZI WITH 55mm - 90mm ZOOM LENS	MINT BOXED £495.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN)	EXC++ £349.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm f4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm f2.8 TESSAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT- £575.00
YASHICAMAT 1246 WITH CASE	MINT- £225.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500 Made	MINT BOXED UNUSED £2,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £995.00
HASSELBLAD 503 Cxi BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £499.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	EXC++ £345.00
NIKON F4 BODY	EXC++ £169.00
NIKON F100 BODY	MINT- £175.00
NIKON F80 BODY BLACK	MINT £69.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £399.00
NIKON 20mm f2.8 A/F "D" + HOOD	MINT £475.00
NIKON 24mm f2.8 A/F "D" + HOOD	EXC++ BOXED £139.00
NIKON 28mm f2.8 A/F	MINT £129.00
NIKON 28mm f2.8 A/F "D"	MINT £145.00
NIKON 35mm f1.8 G DX AF-S (LATEST MODEL)	MINT BOXED AS NEW £129.00
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB	MINT+HOOD £499.00
NIKON 50mm f1.8 A/F	MINT- £69.00
NIKON 50mm f1.8 A/F "D"	MINT BOXED £89.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS	MINT BOXED AS NEW £499.00
NIKON 300mm f4 "D" IF-ED AF-S (CURRENT LENS)	MINT-BOXED £799.00
NIKON 10 - 24mm f3.5/4.5 "G" DX ED AF-S	MINT BOXED £525.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S	MINT BOXED AS NEW £545.00
NIKON 16 - 85mm f3.5/5.6 "G" IF-ED AF-S IMAGE STABIL	MINT BOXED £399.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOX



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V2
Black
or White

14.2
megapixels
60.0 fps
1080p
movie mode



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Nikon
D3200
Black or Red

24.2
megapixels
4.0 fps
1080p
movie mode



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Nikon
D5200

24.1
megapixels
5.0 fps
1080p
movie mode



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Nikon
D7000

16.2
megapixels
6.0 fps
1080p
movie mode



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CUSTOMER REVIEW: D7000 Body Only

★★★★★ 'Nikon D7000 wish I had got one sooner' Snorri - Huddersfield

Nikon
D800 & D800E

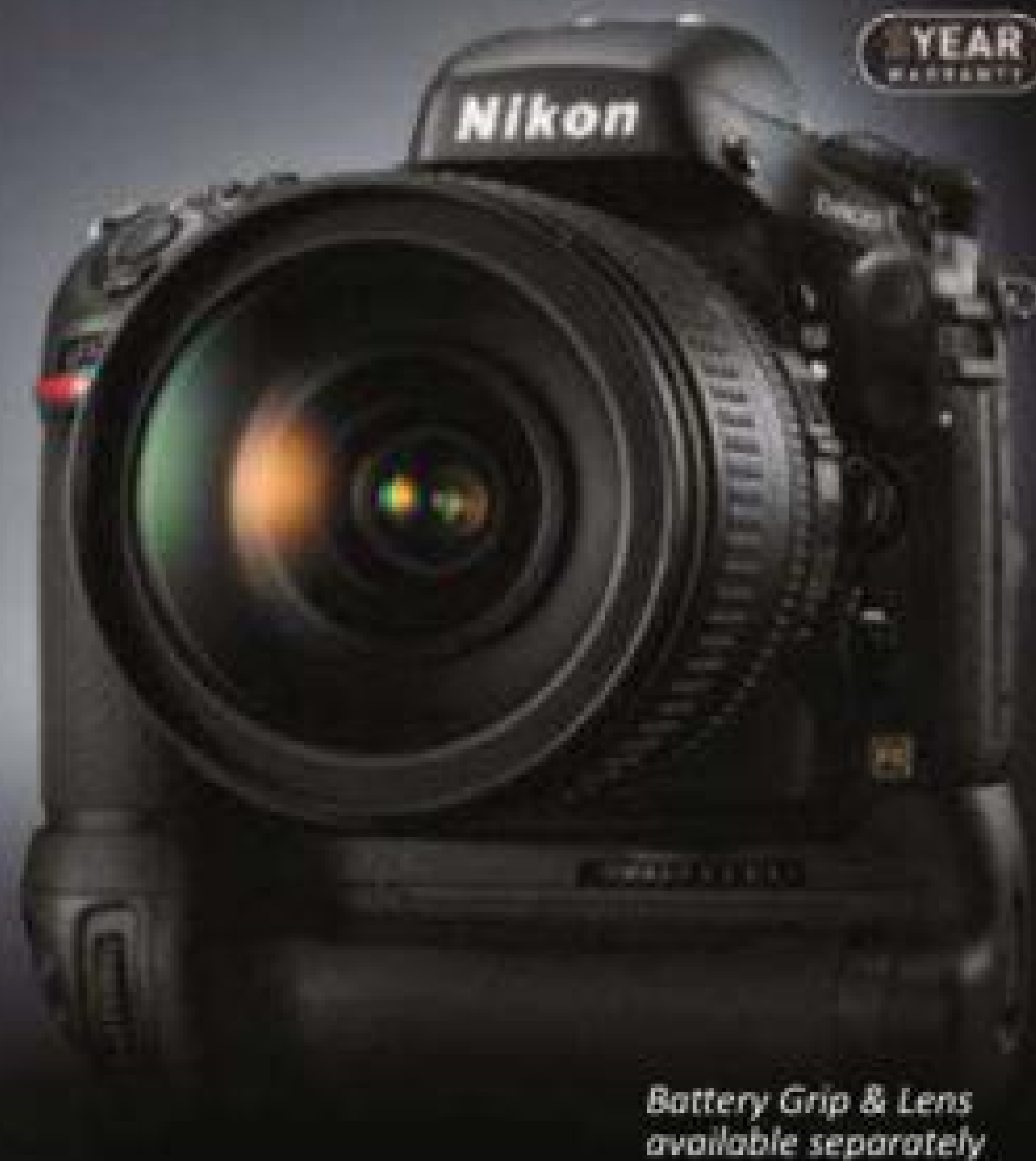
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Nikon
D600

24.3
megapixels
5.5 fps
Full Frame
CMOS Sensor



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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England

Nikon
D4

16.2
megapixels
11.0 fps
Full Frame
CMOS Sensor



D4 Body **£4249**
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SONY

NEX-6 Black

NEW!

16.1
megapixels
10.0 fps



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A77

24.3
megapixels
12.0 fps
1080p
movie mode



A77 From **£829**

A65 From **£649**
A57 From **£489**
A37 From **£349**

A99

24.3
megapixels
6.0 fps
Full Frame
CMOS Sensor



NEW! A99
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†T&Cs apply – See website for details

Panasonic

G5

16.5
megapixels
6.0 fps
1080p
movie mode



NEW! G5
Body **£519**

NEW! G5 + 14-42mm **£529**
NEW! G5 + 14-42mm PZ **£679**
GF5 + 14-42mm **£374**
GF5 + 14-42mm PZ **£479**
GX1 + 14-42mm **£459**
GX1 + 14-42mm PZ **£549**

GH3

16.05
megapixels
20.0 fps
1080p
movie mode



NEW! GH3
From **£1199**

NEW! GH3 Body Black **£1199**
NEW! GH3 + 14-140mm **£1599**
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OLYMPUS

OM-D E-M5
Silver or Black

16.1
megapixels
9.0 fps
1080p
movie mode



OM-D E-M5 From **£992**

OM-D E-M5 Body **£992**
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E-PL5 Silver, Black or White

NEW!

16.1
megapixels
8.0 fps



NEW! E-PL5
From **£579**

NEW! E-PL5 + 14-42mm **£579**
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PENTAX

K-5 II

16.3
megapixels
7.0 fps
1080p
movie mode



NEW! K-5 II
Body **£799**

NEW! K-5 II + 18-55mm WR **£869**
NEW! K-5 II + 18-135mm WR **£1119**
NEW! K-30 From **£369**

FUJIFILM

X-Pro1 Black

16.3
megapixels
6.0 fps
1080p
movie mode



X-Pro1 **£1099**

X-Pro 1 RRP £1429 **£1099**

**SAVE
£330
ON RRP**

X-E1 Black or Silver

16.3
megapixels
6.0 fps
1080p
movie mode



NEW! X-E1
From **£689**

NEW! X-E1 Body **£689**
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★★★★★ 'Nice little DSLR - Big improvements' MTA - Watford



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1080p movie mode

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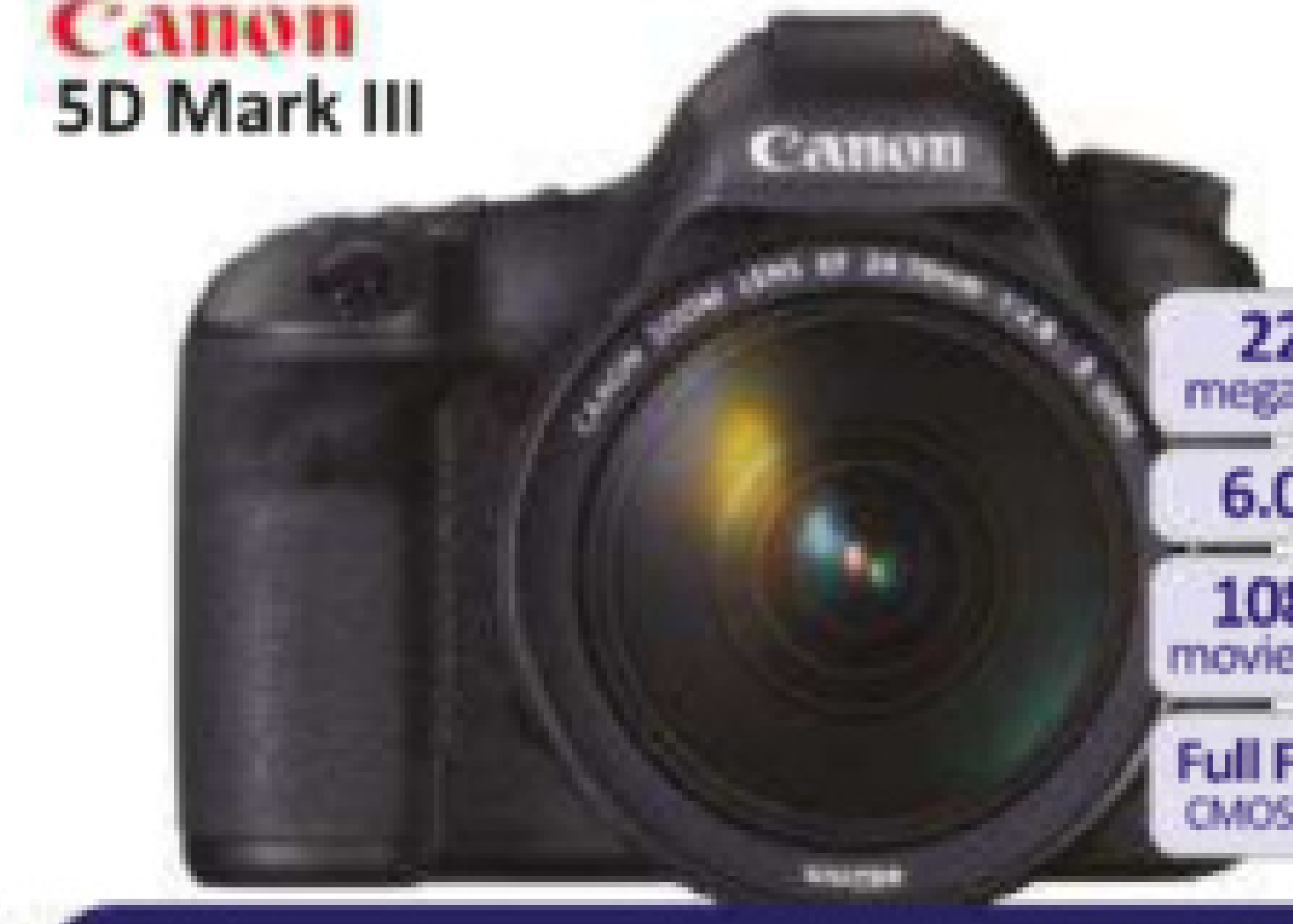


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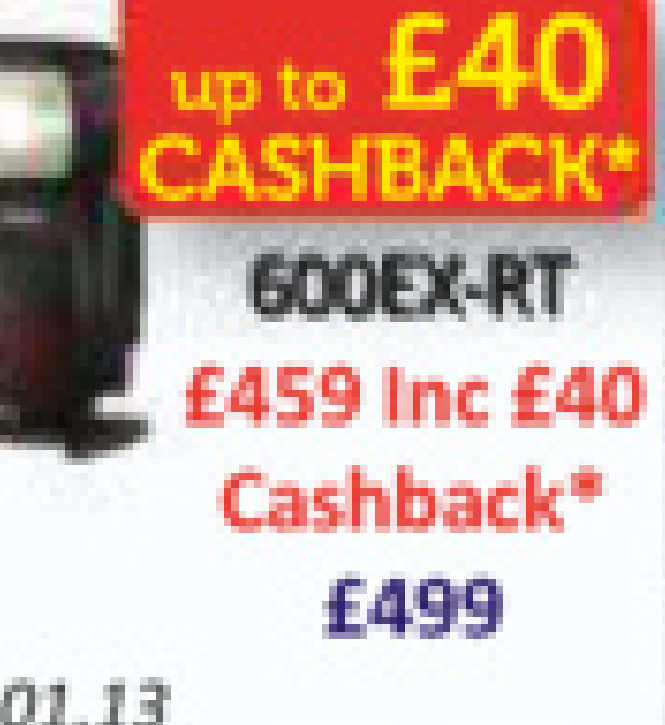
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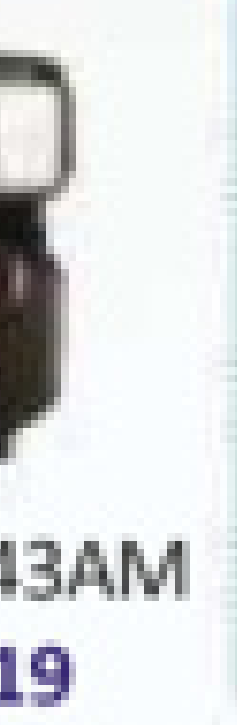


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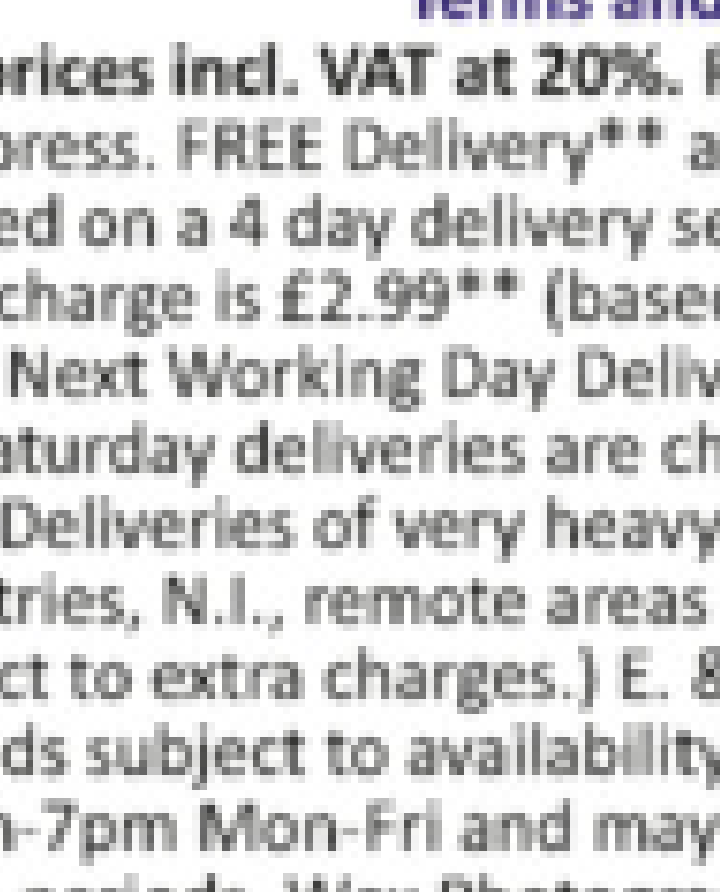
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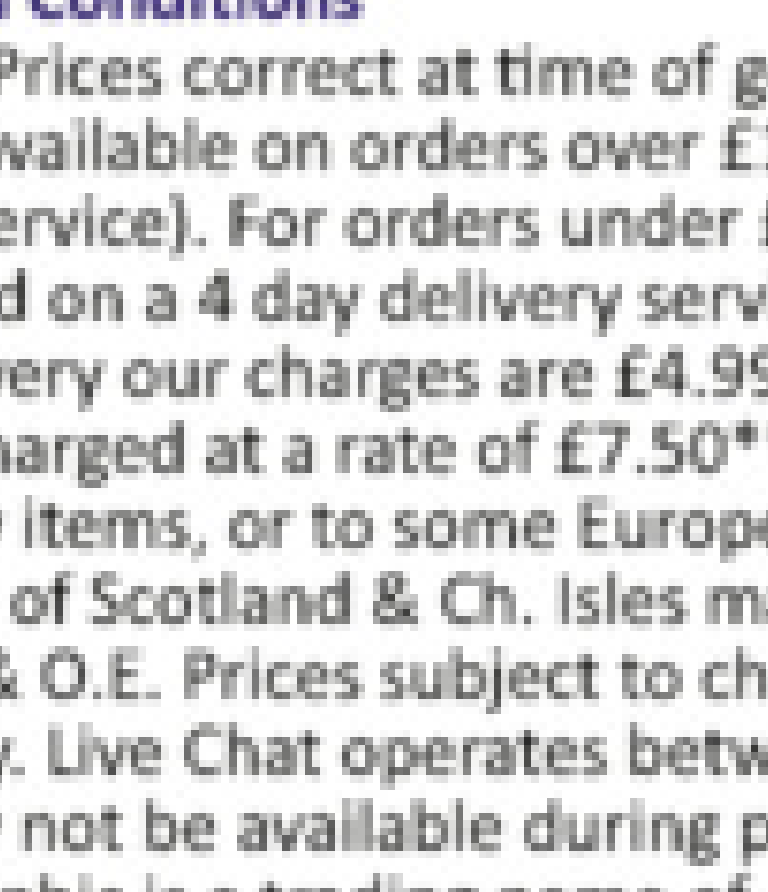
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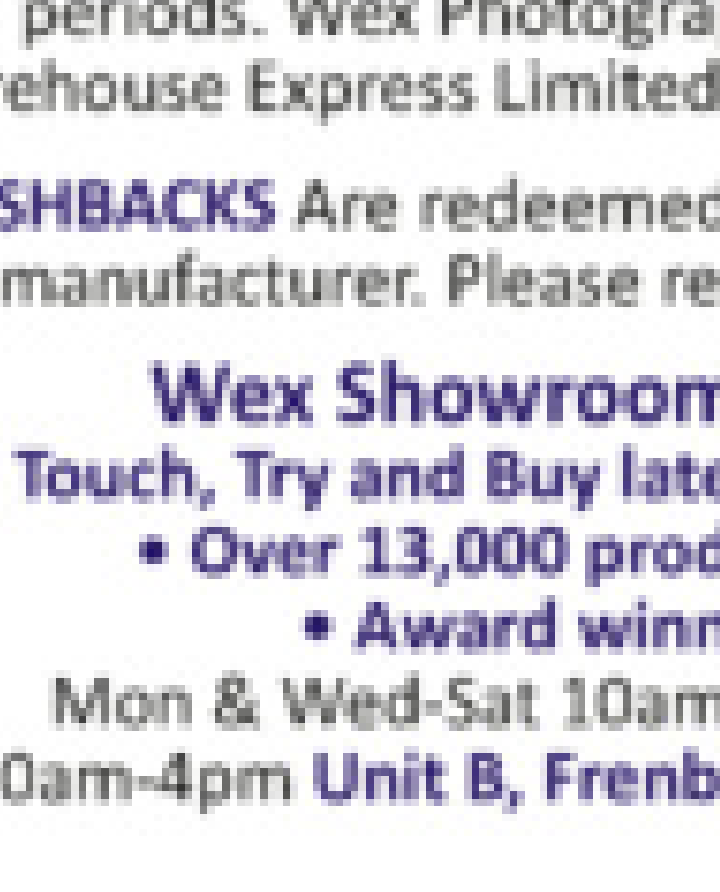
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Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.

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Inc Honeycomb & Diffuser:
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55cm £129
70cm £159

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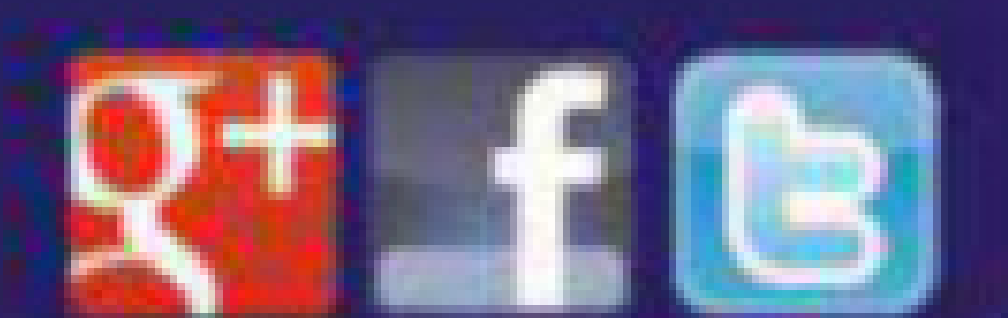
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PRINTER INK CARTRIDGES



EPSON

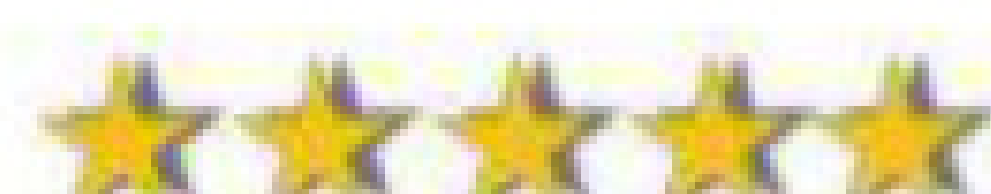
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£89.99 set of 8	£3.99 21ml, 3 for £13.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£11.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£11.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/285/360, RX560/585/685
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo R1900
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	Photo R2880
T0794/5/6, each	£11.99 10ml	Check Website.	Husky Inks
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Fox Inks
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	Photo R2000 Kingfisher Inks
T0877/8/9, each	£8.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo Pro 3800, 3880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Daisy Inks
T1281 Black	£6.99 5.9ml	£4.99 13ml	Expression Home XP30, XP102, XP202, XP205
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	XP302, XP305, XP402, XP405
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	High Capacity Daisy Inks
T1291 Black	£9.99 11.2ml	£5.49 16ml	Expression Photo XP750, XP850
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Elephant Inks
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		
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No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets		£17.99
Smooth Gloss 290g, 7x5, 100 sheets		£23.99
Smooth Gloss 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Gloss 290g, A4, 100 sheets		£35.99
Smooth Gloss 290g, A3, 25 sheets		£27.99
Smooth Gloss 290g, A3+, 25 sheets		£29.99
Smooth Pearl 290g, 6x4, 100 sheets		£17.99
Smooth Pearl 290g, 7x5, 100 sheets		£23.99
Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Pearl 290g, A4, 100 sheets		£35.99
Smooth Pearl 290g, A3, 25 sheets		£27.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth Fine Art 190g, A4, 10 sheets		£13.99
Smooth H/weight Matt 200g, A4, 50 sheets		£12.99
Smooth Lustre Duo 280g, A4, 25 sh	BOGOF	£12.99
Gold Fibre Silk 310g, A4, 50 sheets		£44.99

ICC profiles available for all Ilford papers

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FINEART

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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MEMORY

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2GB 5MB/s	£8.27	£3.99
4GB 5MB/s	£12.41	£3.99
8GB 5MB/s	£21.10	£4.99
16GB 5MB/s	£39.39	£7.99

Sandisk Ultra
C6: 30MB/s

4GB 30MB/s	£15.66	£4.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£10.99

Sandisk Extreme
C10: 30&45MB/s

4GB 30MB/s	£21.33	£7.99
8GB 30MB/s	£37.42	£8.99
16GB 45MB/s	£62.02	£14.99
32GB 45MB/s	£92.02	£28.99

Sandisk Ultra
30MB/s

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16GB 30MB/s	£70.06	£34.99

Sandisk Extreme
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16GB 60MB/s	£116.19	£49.99
32GB 60MB/s	£208.89	£89.99

Lexar

Compact Flash: 400X

8GB 60MB/s	£148.46	£29.99
16GB 60MB/s	£204.25	£54.99

Compact Flash: 600X

8GB 90MB/s	£177.38	£43.69
16GB 90MB/s	£271.30	£77.69

Compact Flash: 1000X

16GB 150MB/s	£371.30	£109.99
32GB 150MB/s	£669.56	£199.99

SDHC Class 10: 400X

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£246.47	£22.99

SDHC Class 10: 600X

16GB 90MB/s	£180.73	£37.99
32GB 90MB/s	£329.79	£69.99

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Compact Flash

8GB 60MB/s	£59.99	£29.99
16GB 60MB/s	£99.99	£49.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£5.59
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£11.99	£4.19
8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.59

BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AAA 2050mAh equivalent (4)	£7.99

Ultimate Lithium
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
NB-10L for Canon	£12.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£24.99	
EN-EL15 for Nikon	£29.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	
Li10B/12B for Olympus	£9.99	
Li40B/42B for Olympus	£9.99	
Li50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
DMW-BCG10 for Panasonic	£19.99	
DMW-BCJ13 for Panasonic	£19.99	
DMW-BCK7 for Panasonic	£19.99	
DMW-BLB13 for Panasonic	£19.99	
DMW-BLE9 for Panasonic	£14.99	
DMW-BMB9 for Panasonic	£24.99	
D-Li50 for Pentax	£12.99	
D-Li90 for Pentax	£12.99	
D-Li109 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 5D MkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£99.99
For Canon 450/500D	£69.99
For Canon 550D	£99.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Full range of coin cells in stock

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger
A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

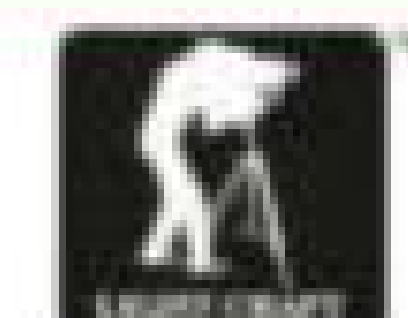
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £49 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8	Protect your camera against the elements! E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 q/release Weight: 0.67kg Load: 8.0kg £74.99	with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelio Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99

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C2504 Monopod	C2804 Monopod	C3204 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	£66.99	£74.99

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BH28 Ball Head	BH40 Ball Head
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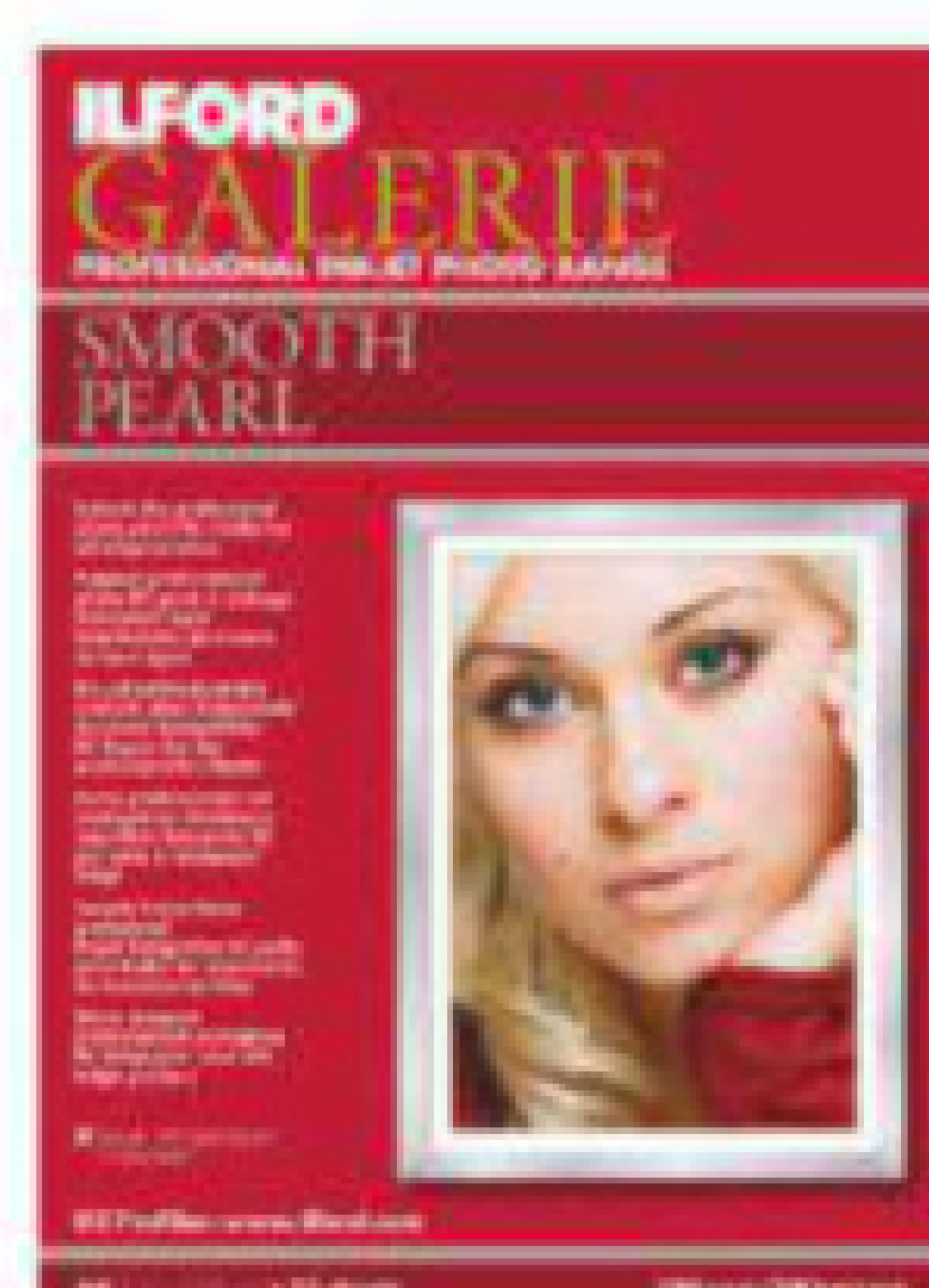
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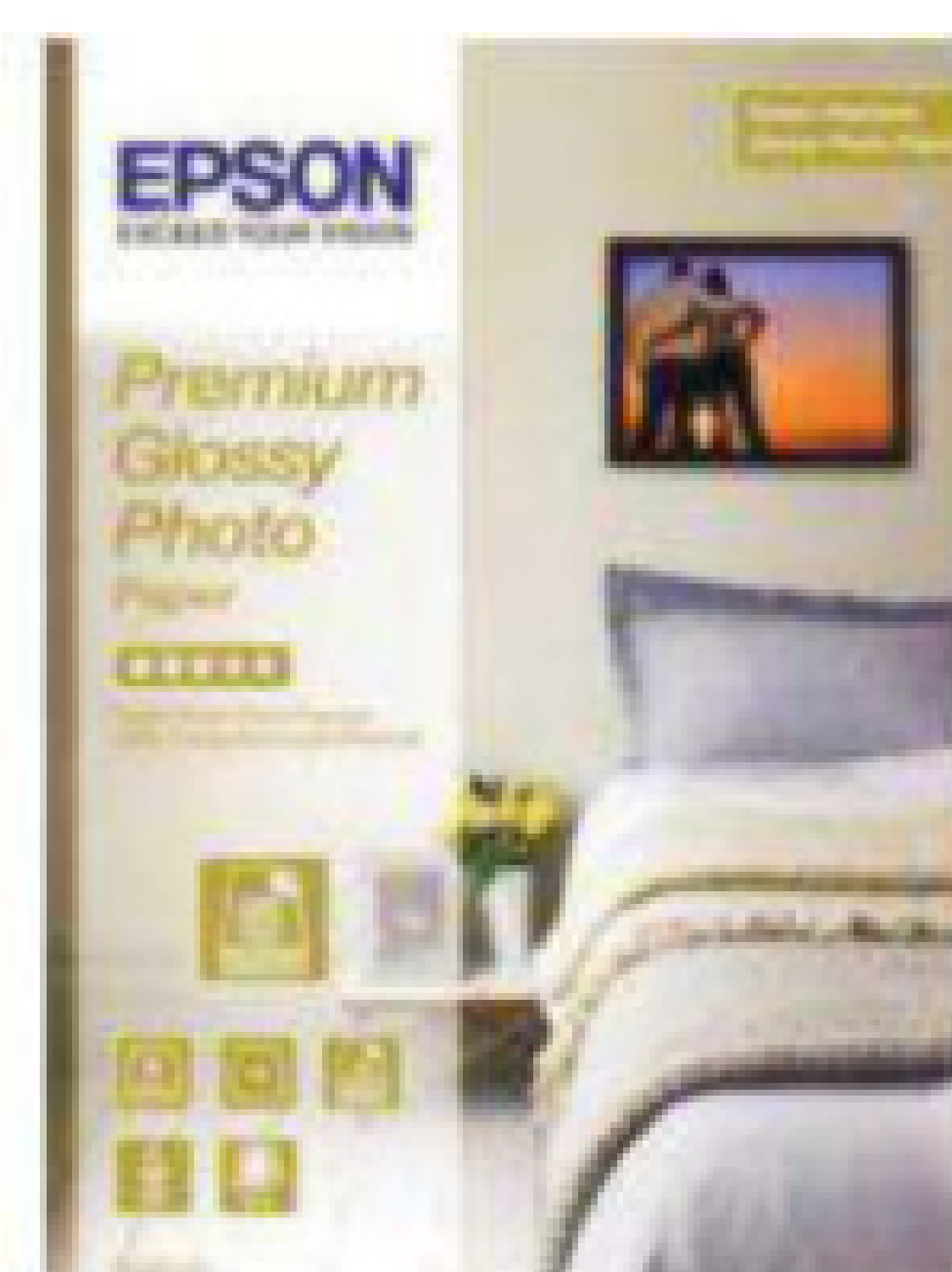
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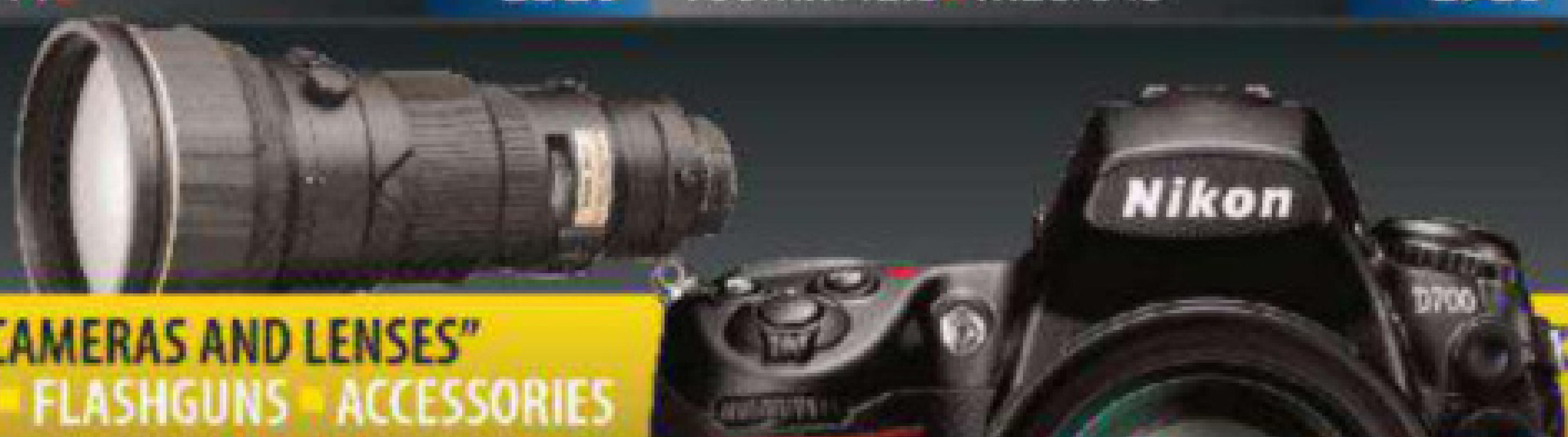
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An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

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- ▶ 12 Megapixel CMOS sensor
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- ▶ Creative Auto and Basic +
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- ▶ Compact & Lightweight

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- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

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*Price includes £40 cashback.
You pay £413.00 / £453.00 & claim £40 from Canon UK.

Canon EOS 60D

SPECIAL SALE PRICE

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- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen

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- ▶ Full HD movies
- ▶ Magnesium alloy body
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- ▶ 6 fps continuous shooting
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SPECIAL SALE PRICE

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- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie

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- ▶ HS System with DIGIC 5
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24mm f/2.8 IS USM	£589.00	400mm f/2.8 USM IS II	£8,299.00	24-70mm f/4.0L IS USM	NEW See web
28mm f/1.8 USM	£364.00	400mm f/4.0 DO L USM IS	£4,999.00	24-105mm f/4.0L IS USM	£809.00
28mm f/2.8 IS USM	£559.00	400mm f/5.6L USM	£1,059.00	24-105mm IS (out of kit)	£679.99
35mm f/1.4L USM	£1,089.00	500mm f/4.0L USM IS II	£7,764.00	28-135mm f/3.5-5.6 USM IS	£349.00
35mm f/2.0	£208.00	600mm f/4.0L USM IS II	£10,599.00	28-300mm f/3.5-5.6L IS USM	£1,949.99
35mm f/2.0 IS USM	NEW See web	800mm f/5.6L IS USMa	£9,744.00	EF-S 55-250mm f/4-5.6 IS II	£179.99
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- ▶ 3.0" Touch-screen LCD

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- ▶ 3.0" Touch-screen LCD

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from **£706.99**



SRP
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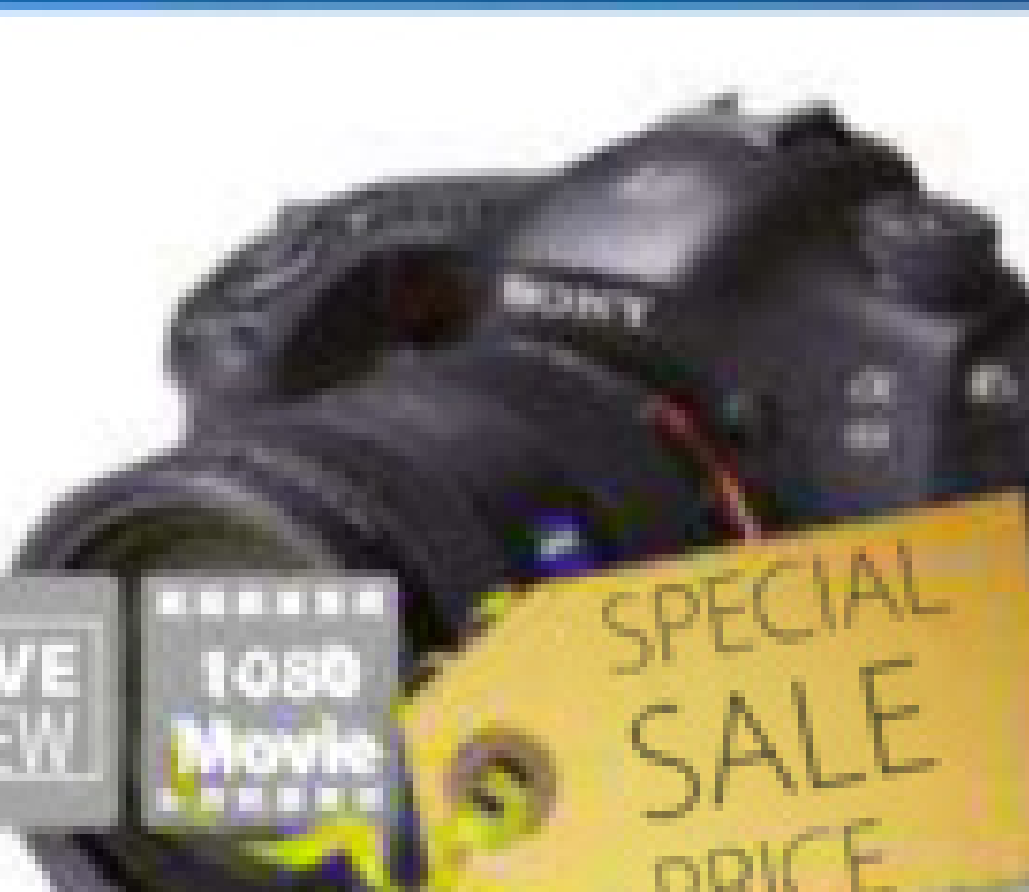
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HVL-F36AM flash..... £129
VGB50AM grip box..... £119
Nissin Di866 II..... £129
Sigma EF530DG Super..... £99
Minolta VCTD grip..... £119
Sony RLAM ringlight..... £219
MINOLTA/SONY AF USED
Dynam 9 body box..... £249
Dynam 7 body..... £79
Dynam 7xi body..... £49
Dynam 5 body box..... £39
Dynam 800Si body..... £49
Dynam 700Si + VC700..... £69
Dynam 700Si body..... £49
Dynam 600Si + VG600..... £59
Dynam 800Si body..... £39
Dynam 505Si Super b/o..... £229
Dynam 505Si body..... £29
Dynam 700i body..... £29
Dynam 404Si body..... £29
17-35 F3.5 G M-Box..... £699
24-105 F3.5/4.5..... £149
28-105 F3.5/4.5..... £99
35-105 F3.5/4.5 M..... £99
50 F1.7..... £79
75-300 F4.5/5.6..... £89
100-300 F4.5/5.6..... £129
SONY LENSES USED
16 F2.8 fisheye box..... £379
18-70 box..... £49
24-70 F2.8 box..... £1199
50 F2.8 D macro..... £299
50 F1.4 M-Box..... £199
75-300 F4.5/5.6..... £119
SIGMA MIN/SONY AF USED
12-24 F4.5/5.6 EX DG..... £399

15 F2.8 EX DG box..... £329
17-35 F2.8 EX..... £149
18 F3.5 box..... £129
18-35 F3.5/4.5..... £69
24-70 F2.8 EX DG mac..... £269
28-70 F2.8 EX..... £149
28-200 F3.5/5.6 UC..... £49
55-200 F4/5.6..... £69
70 F2.8 EX DG..... £299
100-300 F4 EX M..... £449
105 F2.8 EX..... £229
600 F8..... £349
1.4x EX DG conv..... £149
1.4x EX conv..... £129
2x EX DG conv M-Box..... £169
TAM 17-50 F2.8 XR Dill..... £269
TAM 28-75 XR Di box..... £249
TAM 70-300 F4/5.6..... £69
TAM 90 f2.8..... £199
TAM 180 F3.5 M..... £439
TOK 11-16 F2.8 ATX Pro..... £49
VIV 19-35 F3.5/4.5..... £69
VIV 100-400 F4.5/6.7..... £149
Teleplus 1.4x conv..... £69
Teleplus 2x conv..... £99
Jessops ext tubes..... £69
Kenko 1.4x Pro 300DG..... £149
VC-9 (Dynam 9) M-Box..... £129
VC700 (700/800Si)..... £29
VC600 (600Si)..... £29
VC-7 (Dynam 7)..... £69
Min 3600HSD flash..... £79
Min 5200i..... £49
Min 5400HS..... £69
NIKON DIGITAL AF USED
D3S body box..... £2699/2999
D3X body box..... £2999
D3 body..... £1699
D2X body box..... £649
D700 body..... £999/1299
D300S body M-Box..... £399/549
D300 body..... £399/499
D200 body box..... £299
D90 body..... £369
D80 body..... £199
D5000 body..... £199
D3100 body M-Box..... £239
EH-6 mains charger..... £59
MBD-10..... £129/169
MBD-11..... £169
MBD-80 box..... £99
MBD-200..... £69
Coolpix P7100..... £199
Coolpix P100..... £149
NIKON AF USED
F6 body M-Box..... £999
F5 body M-Box..... £499
F100 + MB-15..... £149
F90X body..... £49
F801 or F801s body ea..... £49
F50/F55/F801/F601 b/o ea..... £29
10.5 F2.8 AF G DX M..... £379
10-24 F3.5/4.5 M-Box..... £549
12-24 F4 AFS DX M..... £599
17-55 F2.8 AFS box..... £599/699
18-55 f3.5/5.6 DX VR..... £79
18-55 f3.5/5.6 DX..... £59
18-70 F3.5/4.5 AFS..... £129
18-105 F3.5/6.3 VR..... £159
18-135 F3.5/5.6 AFS..... £149
18-200 F3.5/6.3 VR II M..... £449
18-200 F3.5/6.3 VR box..... £299
24 F2.8 AFD..... £319
24-85 F2.8/4 AFD..... £349
24-120 F3.5/5.6..... £149
28 F2.8 AF N..... £119
28-100 F3.5/5.6 G..... £49
35 F1.8 AFS..... £119
35 F2 AFD M-Box..... £199
40 F2.8 AFD DX..... £189
50 F1.4 AFD M-Box..... £199
55-200 F4/5.6 AFS VR..... £139
55-200 F4.5/6 AFS..... £79
60 F2.8 AFS M-Box..... £339
70-200 F2.8 VRI..... £999/1099
70-210 F4.5/6 AF..... £99
70-300 F4/5.6 VR..... £329
70-300 F4.5/6 G..... £69
75-300 F4/5.6..... £79
80-200 F2.8 AFN M..... £799
80-200 F2.8 AFS..... £699
80-200 F2.8 early..... £299
80-200 F4.5/5.6 AFD..... £49
80-400 F4.5/5.6 VR..... £799
85 F1.4 AFD M-Box..... £699
85 F1.4 AFD..... £599
85 F1.8 AFD box..... £239
85 F1.8 AF..... £229
105 F2.8 AFS VR..... £549
135 F2 DC M-Box..... £749
200-400 F4 VRI..... £3499
300 F2.8 AFS VRI..... £2799
300 F4..... £399
500 F4 AFS VR II..... £4899
TC20EII..... £199
SIGMA NAF USED
10-20 F4/5.6 EX DC..... £299
12-24 F4.5/6 EX DG..... £449
17-50 F2.8 EX DC OS..... £379
17-70 F2.8/4.5 DC OS..... £249
18-70 F2.8/4.5 DC..... £149
18-50 F2.8 EX DC..... £199
18-125 F3.8/5.6 DC..... £99
24-70 F2.8 EX DG HSM..... £449
24-70 F2.8 EX DG..... £349
28-200 F3.5/6.3..... £129
28-300 F3.5/6.3..... £99
30 F1.4 EX DC box..... £199/249
50 F2.8 EX DG..... £179
50-150 F2.8 II..... £299

50-500 F4/6.3 EX DG..... £599
50-500 F4/6.3 EX..... £499
55-200 F4/5.6 DC Mint..... £49
70-300 F4/5.6 APO mac..... £99
100-300 F4 EX scruffy..... £349
105 F2.8 EX DG..... £319
105 F2.8 EX..... £249
120-300 F2.8 EX..... £69
DG HSM OS..... £1299
150-500 F5/6.3 OS..... £549
170-500 F5/6.3..... £179
1.4x EX DG M..... £169
1.4x EX conv..... £119
2x EX DG M..... £169
TAMRON NAF USED
11-18 F4.5/5.6..... £279
18-200 F3.5/6.3 Dill..... £149
24-70 F2.8 VC Mint box..... £699
28-200 XR Di mint box..... £119
28-200 XR..... £79
55-200 F4/5.6 Dill..... £49
70-300 F4/5.6..... £69
90 F2.8..... £219/289
TOK 12-24 F4 ATX M..... £399
TOK 28-105 F3.5/4.5..... £49
TOK 80-400 F4/5.6 ATXD..... £379
TOK 100 F2.8 ATX M..... £279
Teleplus Pro 300DG 2x..... £149
Kenko ext tube set DG..... £109
FLASH / ACCESSORIES USED
Kash / ACCESSORIES USED
DW-30 (WLF for F5)..... £139
SB-24..... £49
SB-25..... £49
SB-26..... £69
SB-27..... £49
SB-28..... £69
SB-29..... £99
SB-80..... £189/219
SD-8A..... £49
SD-8 box..... £69
MB-10 (F90X)..... £29
MB-15 (F100)..... £49
MB-16 (F80)..... £29
MB-40 M-Box..... £199
WT-2 box..... £149
NIKON MF USED
F4 body..... £299
F4S body..... £169
F3T body blk M-Box..... £699
F3HP body..... £299
F3 body..... £199
FE-2 body chr..... £249
FA body chr M..... £299
FM2n body chr..... £249/299
FM2n body blk..... £169
FM2 body chr..... £149
FM body chr..... £99
28 F3.5 Shift..... £449
28 F3.5 AI..... £99
35-70 F3.3/4.5 AIS..... £99
35-105 F3.5/4.5 AIS..... £149
36-72 Series E..... £79
43-86 F3.5 AI..... £69
50 F1.4 AIS..... £199
50 F1.4 AI..... £149
50 F1.8 AIS..... £99
200 F4 AI..... £79
300 F4.5 AIS..... £199
TC14B box..... £149
TC16A..... £99
TC200..... £59
MD-12 winder..... £49
SB-15..... £39
SB-17 (fit F3)..... £49
DR-3 angle finder..... £79
DW-4 (fit F3)..... £169
OLYMPUS DIGITAL USED
E1 + 14-42..... £249
E510 body..... £199
E500 body..... £179
E300 body..... £169
14-45 F3.5/5.6..... £169
18-180 F3.5/6.3..... £299
25 F2.8..... £169
40-150 F3.5/4.5..... £99
40-150 F4/5.6..... £89
50 F2 macro..... £399
FL50 flash box..... £179
HLD3 grip..... £59
Sigma 10-20 F4/5.6 DC..... £299
OM-D EM-5 body..... £99
Pen E-PL3 + 14-150 M..... £699
Pen E-PL2 + 14-42..... £249
Pen E-P3 body M-Box..... £299
Pen E-PL1 + 14-42..... £199
12 F2..... £439
14-150 F4/5.6..... £379
17 F2.8..... £139
45 F1.8 M-Box..... £149
MMF2 4/3 adaptor..... £69
OLYMPUS MF OM USED
OM4Ti blk body..... £249
OM-10 chr body..... £49
21 F3.5..... £249
28 F3.5..... £49
35-70 F4..... £49
35-105 F3.5/4.5..... £149
50 F3.5 macro..... £129
75-150 F4..... £69
135 F3.5..... £39
180 F2.8..... £399
300 F4.5..... £199
Olympus Auto bellows
+ slide copier M..... £169
T32 flash..... £49
Man ext tube 7/14/25 ea..... £24
Auto ext tube 7/14/25 ea..... £39
PANASONIC DIGITAL USED
LX3 compact M-Box..... £199
G5 + 14-42 M..... £429

G3W Olympic kit M-Box..... £499
G3 body box..... £219
G2 body..... £199
GX1 body M-Box..... £249
GF3 body mint box..... £199
GF1 body box..... £149
7-14 F4 M-Box..... £799
14 F2.5 M..... £199
14-42 F3.5/5.6..... £69
14-45 F3.5/5.6..... £239
14-50 F3.8/5.6 OIS..... £299
14-140 F4/5.6 M..... £499
20 F1.7 M..... £199
25 F1.4 M-Box..... £399
45-200 F4/5.6 OIS..... £189
100-300 F4/5.6 M-Box..... £379
FL220 flash..... £69
LVF1 viewfinder box..... £79
PENTAX 645 DIGITAL AF USED
645D body M-Box..... £4299
45-85 F4.5 FA M-Box..... £749
55 F2.8 AL M-Box..... £549
80-160 F4.5 FA..... £599
PENTAX DIGITAL AF USED
K5 body box..... £499
K7D body..... £379
K20D body box..... £349
K10D body box..... £229
Kx body..... £239
DBG4..... £149
DBG3 mint..... £49
DBG2..... £79
PENTAX 35mm AF USED
M2-S body..... £179
M25N or M25 body ea..... £69
12-24 F4..... £449
16-45 F4..... £199
18-55 F3.5/5.6 WR..... £79
18-55 F3.5/5.6..... £49
24-90 F3.5/4.5 FA..... £179
28-70 F4 AL..... £69
50-200 F4.5/6 DA..... £89
55 F1.4 SDM M-Box..... £379
70-300 F4/5.6..... £79
80-200 F4/5.6..... £49
100-300 F4/5.6..... £99
AF200G Mint..... £59
AF360FGZ flash..... £99
AF500FGZ flash..... £79
AF540FGZ M-Box..... £199
SIGMA PKAF USED
8 F4 EX M-Box..... £279
10-20 F4/5.6..... £279
12-24 F4.5/5.6 EX M..... £369
17-35 F2.8/4 EX..... £149
18-200 F3.5/6.3 DC box..... £129
24-70 F2.8 EX DG mint..... £299
24-70 2.8 EX..... £229
28-200 F3.5/5.6..... £139
70-300 F4/5.6 DG..... £79
150-500 F5/6.3 DG..... £449
170-500 F5/6.3..... £379
TAM 18-200 XR Dill..... £139
Cosina 100 F3.5..... £79
PENTAX 35mm MF USED
K1000 body chr..... £99
Program A body..... £49
M42 300 F4 M..... £279
M42 105 F2.8..... £99
TC16A..... £99
28 F3.5..... £49
28-50 F3.5/4.5 PK..... £69
35-70 F3.5/4.5 PK..... £49
40-80 F2.8/4 PK..... £69
50 F1.7..... £49
50 F2..... £49
80-200 F4.5..... £49
400-600 F8/12..... £399
Rear converter PT62..... £69
Auto bellows including
copy attachment..... £139
PENTAX 645AF USED
645NII body..... £549
645N body..... £299
120 insert..... £79
45 F2.8 FA..... £399
45-85 F4.5 M-Box..... £699
55 F2.8 AL M-Box..... £549
80-160 F4.5 FA..... £499
PENTAX 645MF USED
55 F2.8 M..... £249
120 F4 macro..... £349
135 F4 leaf..... £199
150 F3.5 EX++..... £149
200 F4..... £129/179
1.4x converter..... £199
2x converter..... £179
120 Insert M-Box..... £49
PENTAX 67 USED
67 MU + metered prism
+ 105 F2.4..... £699
67 MU body..... £299
55 F4..... £279
75 F4.5 latest box..... £249
75 F4.5 shift..... £449
135 F4 mac early..... £129
165 F2.8..... £149
165 F4 leaf..... £299
200 F4 latest..... £269
300 F4 early scruffy..... £149
300 F4 late..... £349
Auto ext tubes..... £99
Vivitar 2x conv..... £79
ROLLEI USED
Rolleiflex 2.8 GX TLR Jersey
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TAMRON ADAPTAL USED
TELESCOPES/BINOS USED
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VOIGTLANDER USED
Bessa III (667)..... £1399

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Canon 500 F4 IS L
USM £5299



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f2.8 EX DG HSM OS
£1299



Nikon 200-400
F4 VR I £3499



Nikon D3X body box
£2999

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8mm F3.5 Fisheye EWP Belomo.....	E++ £159
7-14mm F4 ED Zuiko Olympus.....	E++ £899 - £999
10-20mm F4.5-6.3 M Zuiko.....	E++ £299
11-22mm F2.8-3.5 Zuiko Olympus.....	E+ / Mint- £349 - £399
12-60mm F2.8-4 SWD Olympus.....	E++ £499
14-150mm F3.5-5.6 Asph Vario-Elmar D.....	E++ £749
14-54mm F2.8-3.5 Zuiko Olympus.....	E++ / Mint- £249 - £279
18-180mm F3.5-6.3 Zuiko Olympus.....	E++ £249
40-150mm F3.5-4.5 Zuiko Olympus.....	E++ £69
50-200mm F2.8-3.5 SWD Olympus.....	E++ / Mint- £689 - £749
50mm F1.4 EX DG HSM Sigma.....	Mint- £349
50mm F2 ED Macro Zuiko Olympus.....	Mint- £349

Micro 4/3rds Lenses

7-14mm F4 Lumix G Vario Panasonic.....	Mint- £749
12-50mm F3.5-6.3 M Zuiko.....	Mint- £169 - £219
14-140mm F4.5-5.8 OIS HD Panasonic.....	E++ £379
14-42mm F3.5-5.6 M Zuiko ED Olympus.....	E++ £99
14-45mm F3.5-5.6 ASPH G Panasonic.....	E++ / Mint- £119 - £149
14mm F2.5 Asph Panasonic.....	E++ £149
20mm F1.7 G Pancake Panasonic.....	E++ £199 - £209
25mm F0.95 Nokton Voigtlander.....	Mint- £649
45-200mm F4.5-5.6 OIS Panasonic.....	E+ / E++ £149 - £169
45mm F1.8 M Zuiko Olympus.....	Mint- / Mint £199

Bronica ETRS/SI

ETRSI Complete.....	E+ / E++ £249 - £349
ETRSI Complete + AEII Prism + Grip.....	E+ £349
ETRSI Complete + AEIII Prism + Grip.....	E+ £349
ETRSI Complete + Prism.....	E++ £299
ETRSI Complete + SpeedGrip.....	E++ £299
ETRS Complete.....	E+ / E++ £199 - £249
ETRS Complete + Speed Grip.....	E+ £199
ETRS Body + WLF + 120 Mag.....	E+ £179
30mm F3.5 PE Fisheye.....	E++ £749
40mm F4 E.....	E++ £149
45-90mm F4.5-6 PE.....	E++ £449
75mm F2.8 El.....	E++ £79
100-220mm F4.8 PE.....	E++ £499
100mm F4 PE Macro.....	E++ £249
105mm F3.5 E.....	As Seen £49
135mm F4 PE.....	E+ / E++ £179 - £249
150mm F3.5 E.....	As Seen / Unused £39 - £149
150mm F3.5 PE.....	E++ £129 - £149
200mm F4.5 E.....	As Seen / Unused £79 - £249
200mm F4.5 PE.....	E+ / Unused £125 - £279
200mm F5.6 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
2x Converter E.....	E++ £59 - £65
Extension Tube E14.....	E+ / Unused £35 - £79
Extension Tube E28.....	E++ / Mint- £49 - £89
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Lens Hood 105-250mm.....	E+ £9
Lens Hood 40mm/50mm.....	E++ £20
Quick Release Tripod Adapter.....	E++ £15
SCA386 Flash Adapter.....	E+ / E++ £25 - £59
Tripod Adapter E.....	E++ £15 - £20
AEII Meter Prism.....	E+ / E++ £69 - £95
Prism Finder E.....	As Seen / E++ £35 - £59
Rotary Finder E.....	As Seen £49
Speed Grip E.....	Exc / E+ £19 - £25
120 E Mag.....	As Seen / E++ £25 - £49
120 Ei Mag.....	E+ / E++ £35 - £49

Bronica RF645

RF645 + 65mm F4.....	E++ / Mint- £549 - £599
45mm F4 RF + Finder.....	Mint- £399
65mm F4 RF.....	E++ £149
135mm F4.5 RF.....	Mint- £749

Canon Fit- Auto Focus Lenses

8mm F3.5 EX DG Fisheye Sigma.....	Mint- £449
14mm F2.8 Asph (IF) AF SP Tamron.....	Mint- £419
14mm F2.8 L USM II.....	E++ £1,399
15-85mm F3.5-5.6 IS USM.....	E++ / Mint- £399 - £429
16-35mm F2.8 L USM.....	E++ £799
16-50mm F2.8 ATX Pro DX.....	E++ / Mint- £349 - £389
17-40mm F4 L USM.....	E++ / Mint- £489 - £519
17-50mm F2.8 DC OS HSM.....	E++ £379
17-50mm F2.8 XR II Tamron.....	E++ £194
17-55mm F2.8 EFS USM.....	E++ / Mint- £629 - £649
17-85mm F4.5-5.6 IS USM.....	E+ / Mint- £169 - £249
18-135mm F3.5-5.6 IS USM.....	Mint- £199
18-200mm F3.5-5.6 IS EFS.....	E++ / Mint- £299 - £319
18-200mm F3.5-6.3 DC.....	E++ £79
18-50mm F2.8 EX DC.....	Mint- £179
18-55mm F3.5-5.6 EFS.....	E++ £49
18-55mm F3.5-5.6 IS EFS.....	Exc / Unused £79 - £99
20-40mm F2.7-3.5 SP Asph Tamron.....	E++ £229
21mm F2.8 Distagon ZE.....	Mint £1,099
24-105mm F4 L IS USM.....	E++ / Mint- £599 - £689
24-70mm F2.8 L USM.....	As Seen / E++ £749 - £1,199
24-70mm F3.3-5.6 Asph.....	Mint- £89

24mm F3.5 L TSE.....	E++ £749 - £799
28-105mm F2.8 SP LD Tamron.....	E++ £299
28-105mm F3.5-4.5 USM.....	Unused £149
28-105mm F4.5-6.3 UC AF.....	E++ £69
28-135mm F3.5-5.6 IS USM.....	E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM.....	E+ / E++ £149 - £159
28-200mm F3.5-6.3 LD Tamron.....	E++ £59
28-200mm F3.8-5.6 UC.....	Unused £59

AE Motordrive FN.....	E+ £99
AE Powerwinder FN.....	E- £79
Winder A.....	E+ / E++ £5 - £25

Contax 645

645 Complete.....	E+ £1,399
35mm F3.5 Distagon.....	E+ / E++ £899 - £1,199
45mm F2.8 Distagon.....	E++ £699
120mm F4 Apo Macro.....	E++ £749 - £999
140mm F2.8 Sonnar.....	E+ / Unused £499 - £799
210mm F4 Sonnar.....	E+ / Mint- £489 - £599
120/220 Film Insert.....	E+ £79
Aptus 75 Back (33Mp).....	E++ £5,999
Cable Switch LA50.....	E+ £29
GB-B1 Bellows Hood.....	E++ £129
GB73 Hood.....	E++ £49
GB74 Hood (210mm).....	E+ / E++ £39 - £59
Hasselblad-Contax 645 Adapter.....	Mint £45
MFB-2 Polaroid Mag.....	E+ / E++ £79 - £149
MFS3 Grid Screen.....	E++ £30
MP1 Battery Grip.....	E+ £159
MSB1 Flash Bracket.....	Mint- £179

Contax G Series

G2 + 45mm F2.....	E+ £549
G1 Body only.....	E+ £199
G2 Body only.....	E++ / Unused £449 - £599
21mm F2.8 G + Finder.....	E++ / Mint £549 - £599
28mm F2.8 G.....	E+ / E++ £229 - £249
90mm F2.8 G.....	E+ / E++ £139 - £219
Cable Switch S300.....	E++ £12
G61 Hood.....	E++ £15 - £20
G61 LENS HOOD.....	E++ £20
G62 Hood.....	E+ / Unused £15 - £30
G63 Hood.....	E++ £15 - £20
GK54 Hood Cap.....	E++ £25
TLA140 Flash.....	E+ / Mint- £29 - £59
TLA200 Flash.....	E++ £65
TLA200 Flash (Black).....	E+ / E++ £59 - £79

Contax SLR Series

N1 + 24-85mm.....	E++ / Mint- £499 - £549
N1 Body Only.....	E++ £249
NX + 28-80mm.....	E++ / Unused £299 - £499
NX Body Only.....	E++ £199
AX Body Only.....	Exc / E++ £179 - £299
RX Body Only.....	As Seen / E++ £149 - £229
S2 Body Only.....	E++ £450 - £489
ST Body Only.....	E+ / E++ £229 - £299
Aria Body Only.....	E+ / E++ £129 - £169
167MT Body Only.....	E+ / E++ £75 - £89
139 Quartz Body Only.....	E+ £59
137MA Body Only.....	E+ £79
137MD Body + OS Databank.....	E++ £65
137MD Body Only.....	E++ £65
15mm F3.5 AE.....	Mint £1,499
25mm F2.8 MM.....	Mint / Unused £399 - £599
28-70mm F3.5-4.5 MM.....	E+ / E++ £199 - £279
28-80mm F3.5-5.6 AF.....	New £399
28mm F2.8 Tamron.....	E+ £19
28mm F2.8 Auto PMC II Paragon.....	E+ £29
28mm F2.8 MM.....	E++ £229 - £399
45mm F2.8 AE.....	E++ / Mint- £199 - £229
45mm F2.8 MM.....	E++ £199 - £229
50mm F1.4 MM.....	E+ £129
50mm F1.7 AE.....	Unused £199
50mm F1.7 MM.....	Unused £299
50mm F1.9 DSB Yashica.....	E+ / E++ £29
60mm F2.8 AE Macro.....	E+ / E++ £439 - £469
70-210mm F3.5-4.5 Apo Sigma.....	E++ £49
70-210mm F4-5.6.....	E++ £29
70-300mm F4.5-5.6 AF.....	E++ / Unused £399 - £799
75-300mm F5.6 Cinko.....	E++ £25
80-200mm F4 MM.....	E+ / E++ £249 - £299
80-200mm F4.5 Tokina.....	E++ £25
85mm F1.4 MM.....	E++ / Unused £399 - £599
100mm F2 AE.....	Unused £799
100mm F2 MM.....	E++ / Mint- £649 - £689
100mm F3.5 MM.....	Unused £399
100mm F4 ML Yashica.....	E+ £85
135mm F2 (60 Year Edition).....	Unused £2,399
135mm F2.8 AE.....	E+ £89
135mm F2.8 MM.....	E++ £199
180mm F2.8 AE.....	Unused £599
180mm F2.8 MM.....	E++ / Unused £349 - £599
200mm F2 MM.....	Mint- £3,249
200mm F3.5 AE.....	E++ £199
200mm F4 AE.....	Unused £499
300mm F4 AE.....	E+ £299
300mm F4 MM.....	E+ / E++ £299 - £349
1000mm F13.5 Reflex Sigma.....	Unused £299

Digital Compact Cameras

CANON IXUS 100 IS.....	Mint- £89
Powershot A3000 IS.....	Mint- £89
Powershot G2.....	E+ £59
Powershot G2 + WC-DC58.....	E++ £129
Powershot G6.....	E++ £69
Powershot S3 IS.....	E++ £75
Powershot S70.....	E+ £59
Powershot TX1.....	E++ £89
SC-DC55A Case + LA-DC58H Adapter.....	Mint- £25
TC-DC58 Tele Converter (G1/G2).....	E++ £59
TC-DC58C Tele Converter.....	E++ £59
TC-DC58N Tele Converter (G3,4,6).....	Mint- £59
WC-DC52 Wide Converter.....	E+ £39
WC-DC52 Wide Converter + CA-DC52.....	E++ £45
WC-DC58B Wide Converter.....	E++ £49
WC-DC58N Wide Converter.....	Mint- £79
WP-DC18 Underwater Housing (A650 IS).....	E++ £79
WP-DC21 Underwater Housing.....	E++ £59
WP-DC70 Underwater Housing (bus 700).....	Mint- £109

FUJIF100FD.....	E++ £139
Finpix F11.....	E+ £79
Finpix HS10.....	E++ £129
Finpix HS20 EXR.....	Mint- £159
Finpix S200 EXR.....	Mint- £199
Finpix S7000.....	E+ £49
Finpix S9500.....	E++ £119 - £129
NIKON Coolpix 990.....	E+ £79
V1 Black + 10-30mm.....	Mint- £199
Coolpix 995.....	Mint- £89
Coolpix P80.....	E+ £89
Coolpix P90.....	E++ £139
Coolpix S3000.....	Mint- £59
Coolpix S8000.....	Mint- £79
MC-DC2 Remote (D80/90).....	Mint- £15
SL1 Macrolight.....	E++ £29
PANASONIC DMC FZ28.....	E++ £149
DMC LX2 - Silver.....	E++ £119
DMC LX7.....	E++ / Mint- £269
DMC TZ20.....	Mint- £139
DMC-LX1 - Chrome.....	E++ £119 - £129
DMW-FL220 Flash.....	E++ / Mint- £69
DMW-LA6 Lens Adapter.....	Mint- £15
DMW-LT55 Tele Converter + Adapters.....	E++ £59
DMW-LW55 Wide Converter (Vlux1).....	E++ £39
DMW-RSL1 Cable Release.....	E++ £25
FZ30.....	E++ £139
RICOH GR Digital II + Hood + Tele Conv.....	E++ £199
GR Digital Limited Edition.....	Mint- / Mint £149 - £179
GW1 Wide Converter.....	E+ / Mint- £59
GX100 + V/finder.....	E+ £99 - £129
GXR + 28mm F2.5.....	E++ £489
HA-3 Hood/Adapter.....	Mint- £25
TC-1 Telephoto Lens.....	E++ £49
VF-1 Finder.....	Mint- £79
SIGMA DP1.....	E++ / Unused £159 - £199
DP2.....	E++ £219
DP2S.....	E++ £289
VF11 Finder.....	Mint- £69
SONY Cybershot P200.....	E+ £39
DSC-R1.....	E++ £189 - £199
DSC-R1 + HVL-F32X Flash + Tele Converter.....	E++ £249
DSC-T77.....	Mint- £99

Olympus Pen Micro 4/3rds

E-P1 Body Only.....	Exc £99
E-P2 Black Body Only.....	Mint- £169
E-PL1 + 14-42mm.....	Mint- £169
OM-D EM-5 Black Body Only.....	Mint- £779

Panasonic G Micro 4/3rds

G1 Body Only.....	E++ £109
G2 Body Only.....	E+ / E++ £169 - £199
G3 Black Body Only.....	E++ £199
GF-1 Body Only.....	E+ / Mint- £109
GF-2 Body Only.....	E++ £149 - £159
GF-3 Black Body.....	Mint- / Mint £149
GX1 Body Only.....	Mint- £299

Sony NEX System

NEX C3 + 18-55mm + Flash.....	E++ / Mint- £199 - £205
NEX3 + 18-55mm + Flash.....	E+ £199
NEX5 + 16mm + HVL-F75.....	E++ £289
NEX5 + 18-55mm + Flash.....	E++ £249
NEX5 + Flash.....	E+ £159
16mm F2.8 Nex Lens.....	E+ £129
18-200mm F3.5-6.3 (NEX).....	Mint- £489

Digital SLR Cameras

CANON EOS 10D Body Only.....	E+ £109
EOS 100 IR Body Only.....	E++ £179
EOS 1D MkII Body Only.....	E+ / E++ £399 - £1,099
EOS 1D MkIII Body Only.....	E++ / Mint- £1,249 - £1,289
EOS 1D MKIII Body Only.....	As Seen £349
EOS 1D MKIV Body Only.....	E++ £2,499
EOS 1DS Body Only.....	E+ £549
EOS 1DS MkII Body Only.....	E+ / E++ £899 - £989
EOS 1DS MkIII Body Only.....	E++ £1,999 - £2,149
EOS 20D + BG-E2 Grip.....	As Seen £149
EOS 20D Body Only.....	E+ £319
EOS 30D + BG-E2 Grip.....	E+ / E++ £199 - £239

EOS 30D Body Only.....	E+ / E++ £179 - £229
EOS 3500 + BG-E3 Grip.....	E+ £129
EOS 4000 + BG-E3 Grip.....	E++ £179 - £199
EOS 40D Body Only.....	E+ £239
EOS 4500 Body Only.....	E++ £189 - £249
EOS 50D + BG-E2 Grip.....	E++ £499
EOS 50D Body Only.....	E+ / E++ £349 - £399
EOS 5D Body Only.....	E+ £449 - £549
EOS 5D MkII Body Only.....	E+ / E++ £999 - £1,199
EOS 7D Body Only.....	E+ £629
Kiss x4 Body Only (EOS 5500).....	E+ £279
FUJIF S2 Pro Body Only.....	As Seen £99
S3 Pro Body Only.....	E+ £179
S5 Pro Body Only.....	E++ / Mint- £349 - £379
LEICA C2 + 70mm F2.5 S.....	Mint- £10,999
Digital Modular R.....	E++ £1,949
S-Adapter V.....	E+ £99
M8 Black Body Only.....	E+ / E++ £1,549 - £1,699
M8 Chrome Body Only.....	E++ £1,589
M8 White Edition + 28mm F2.8.....	Mint- £4,999
M8.2 Black Body Only.....	E+ £1,749
M8.2 Chrome Body Only.....	E++ / Mint- £1,849 - £1,949
M9 Black Body Only.....	E+ / Mint- £2,899 - £3,299
Series 8 UV/IR - Black.....	E++ / Mint- £79
Series 8 Yellow/Green.....	E++ £29

UV/IR Filter for 18mm.....	E++ / Mint- £79 - £89
NIKON D100 + MB-D100 Grip.....	As Seen / E+ £399 - £139
D100 Body Only.....	As Seen / E++ £79 - £149
D1X Body Only.....	Exc / E+ £149 - £249
D200 Body Only.....	E+ / E++ £199 - £299
D2X Body Only.....	E+ / E++ £489 - £549
D3 Body Only.....	Mint- £1,899
D300 Body Only.....	E+ / Mint- £449 - £499
D3000 Body Only.....	E+ / Mint- £149 - £175
D3100 Body Only.....	E++ £199
D3X Body Only.....	E++ £2,899
D40 Body Only.....	E+ / Mint- £139 - £159
D50 Body Only.....	E+ / Mint- £139 - £149
D5000 Body Only.....	E++ / Mint- £249 - £279
D60 Body Only.....	Mint- £179
D70 Body Only.....	E+ £99 - £119
D70S Body Only.....	E+ / E++ £149
D80 Body Only.....	As Seen / Mint- £149 - £259
D90 Body Only.....	E+ / E++ £309 - £319
OLYMPUS E5 Body Only.....	E++ £89
E1 + HLD-2 Battery Grip.....	E++ £159 - £199
E1 Body Only.....	E+ / E++ £99 - £159
E3 Body Only.....	E++ £499 - £519
E300 Body Only.....	E++ £119
E510 + 14-42mm.....	E++ £179
PENTAX 'ist D + D-BG1 Grip.....	E+ £149
K-01 Body Only.....	Mint £369
K-r + 18-55mm.....	E++ £299
K1000 + 18-55mm.....	E++ £179
K1000 Super + 18-55mm.....	E++ £179
K100 + 18-55mm.....	Mint- £129
K100 Body + B-BG2 Grip.....	E+ £189
K100 Body Only.....	E+ £149
K2000 + 18-55mm.....	E++ £249
K7 + 18-55mm.....	E++ £479
K7 Body Only.....	Mint- £429
SAMSUNG GX10 + 18-55mm.....	E++ £169
GX1L + 18-55mm.....	Mint- £159
GX1S + 18-55mm.....	E+ / Mint- £169 - £199
SONY A100 + 18-70mm.....	Mint- £169
A350 Body + VG-B30AM Grip.....	E++ £269
A380 Body Only.....	E+ £189
A700 Body Only.....	E++ £349
A900 Body Only.....	E++ £1,299

Elite AW - Black.....	E++ £39
Inverse 200AW - Black.....	E++ £29
Lumina Bellpack.....	E++ £15
Micro Trekker 100 - Black.....	E++ £15
Minimag AW.....	E++ £19
Nova 200AW - Black.....	E++ £29
Nova 5 - Black.....	E+ £15
Nova SAW - Black.....	E+ / E++ £20 - £25
Orion.....	E+ £15
Orion AW - Green.....	E+ £15
Orion II Belt Pack.....	E++ £20
Pro Mag 2AW - Green.....	E++ £25
Sideline Shooter.....	E+ £15
Stealth Reporter D650AW.....	E++ £59
Tropics.....	E++ £25
TAMRAC Digital 5694 Bag.....	E++ £10

Hasselblad H Series

H3DII Complete (SOMP).....	E++ £9,999
H2 Complete.....	E+ £2,199



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21mm Viewfinder.....	E++ £249
24mm Black Viewfinder.....	E++ £249 - £299
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28mm Black Viewfinder.....	E++ £225
28mm Chrome Finder.....	E++ £279
50mm Chrome Viewfinder.....	Exc / E++ £149 - £229
9cm S/M Adapter.....	E++ £35
A42 Swing Polariser.....	E++ £69
Angle Finder M.....	Mint- £149
Booster Cell for MF Meter.....	E++ £20
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Large B&S Head.....	Exc / E++ £35 - £65
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Lens Carrier M.....	E++ £69
M4-2 Winder.....	Exc £49
Motor M.....	E++ / Mint- £249
MR3 Chrome Meter.....	E++ £69
SP240 Flash - Titanium.....	E++ £159
Table Top Tripod.....	E++ £35
Visoflex II.....	Exc £75

Leica R Series Lenses

21mm F4 R 3cam.....	E++ £699
24mm F2.8 R 3cam.....	E++ £399
24mm F2.8 ROM.....	E++ £399
28-70mm F3.5-4.5 R 3cam.....	E++ £229
28-70mm F3.5-4.5 ROM.....	E++ £319
28mm F2.8 PCS Shift.....	E++ £949
35-70mm F3.5 R German.....	E++ £499
35-70mm F3.5 R Japan.....	E++ £229 - £259
35mm F3.5 PC Shift.....	E++ £249
50mm F2 ROM.....	Mint- £499
60mm F2.8 Macro ROM.....	E++ £369
60mm F2.8 R 3cam Macro.....	E++ £450
60mm F2.8 R Macro + Tube.....	Exc / E++ £349 - £399
70-210mm F4 R 3cam.....	E++ / E++ £279 - £349
70-350mm F4.5.....	E++ £169
80-200mm F4.5 R 3cam.....	E++ £189 - £199
90mm F2.8 R 1cam.....	E++ £225
100mm F4 R Macro + Tube.....	E++ £399
180mm F2.8 R 3cam.....	Exc £299
180mm F2.8 ROM.....	E++ £899
180mm F4 R 3cam.....	E++ £299
560mm F6.8 Telyt R.....	E++ £599
560mm F6.8 Telyt R.....	E++ £599
1.4x Apo Extender R.....	E++ £349
2x Apo Extender R.....	Mint- £449
2x Extender R.....	E++ / Unused £75 - £249

Mamiya 6/6MF Series

6 + 50mm/75mm/150mm.....	E++ / E++ £1,699
6 + 75mm F3.5 + 150mm F4.5.....	E++ £1,399
6 + 75mm F3.5 L.....	E++ £999



6MF + 50mm/75mm/150mm.....	E++ £1,799
6MF Body Only.....	E++ £699
6MF Panoramic Adapter Set.....	Mint- £75
150mm F4.5 L (6MF).....	E++ £349

Mamiya 645 Cameras

Pro Complete.....	E++ £249
Pro Complete + AE Prism.....	E++ £349
Pro Body Only.....	E++ £99
645E Body Only.....	Mint- £199
Super Body + FK402 + Powerdrive N.....	E++ £199
Super Body Only.....	E++ £79
35mm F3.5 N.....	E++ / Mint- £199 - £249
45mm F2.8 C.....	As Seen / E++ £79 - £119
45mm F2.8 N.....	Mint- £229
50mm F4 C Shift.....	E++ / Mint- £249 - £299
55-110mm F4.5 N.....	E++ £159
55mm F2.8 N.....	E++ £199
55mm F2.8 N/L Leaf Shutter.....	E++ £249
70mm F2.8 Leaf Shutter.....	E++ £99
80mm F4 Macro C.....	E++ £149
105-210mm F4.5 C ULD.....	As Seen / E++ £39 - £149
110mm F2.8 C.....	As Seen £39
150mm F2.8 A.....	E++ / E++ £199 - £249
150mm F3.5 C.....	E++ £69 - £115
150mm F3.5 N.....	E++ / E++ £79 - £99
150mm F3.8 Leaf Shutter.....	E++ £199
150mm F4 C.....	E++ / E++ £69 - £99
200mm F2.8 Apo A.....	E++ £449
210mm F4 C.....	As Seen / E++ £49 - £139
300mm F5.6 C.....	E++ / E++ £129
120 Insert.....	E++ / E++ £9 - £15
120 Super Mag.....	E++ £29
135N Super Mag.....	E++ / Mint- £49 - £75
AE Prism Finder N.....	E++ £79 - £89
Polaroid Mag.....	E++ / E++ £20 - £29
Prism Finder 645.....	As Seen / E++ £29 - £59
Prism Finder N.....	E++ £39

Mamiya 645AFD

645AFD Body + Mag.....	E++ £399
645AF Body Only.....	E++ / Mint- £299 - £349
35mm F3.5 AF.....	E++ £449
45mm F2.8 AF.....	E++ £299
80mm F2.8 AF.....	E++ £199
120mm F4 Macro MF.....	E++ £999
150mm F3.5 AF.....	E++ £299
210mm F4 AF ULD.....	E++ £699

Mamiya 7/7II

7 Body Only.....	E++ £499
43mm F4.5 L + Finder.....	E++ / Mint- £999 - £1,099
50mm F4.5 L.....	E++ £699
50mm F4.5 L + Finder.....	E++ £849
65mm F4 L.....	E++ £499
150mm F4.5 L.....	E++ / E++ £399
210mm F8 L + Finder.....	Mint- £749
7II Wide Neckstrap.....	Unused £19
Finder 150/210 F704.....	E++ / Mint- £179 - £199
Panoramic Adapter AD701.....	E++ / E++ £65 - £75
Tripod Adapter N.....	E++ £25
ZE702 Polarising Filter.....	Mint- £149

Mamiya RZ67 Series

Pro II Complete.....	E++ £649
Pro Complete.....	E++ / E++ £449 - £599
Pro Body + WLF.....	E++ / E++ £249
50mm F4.5.....	Exc / E++ £249 - £350
50mm F4.5 ULD.....	E++ £299
50mm F4.5 W.....	Exc Demo / Mint £199 - £499
65mm F4 L-A.....	E++ / E++ £299
65mm F4 W.....	E++ £179
65mm F4.5.....	E++ £249
75mm F4.5 Shift W.....	E++ / E++ £399 - £549
90mm F3.5 W.....	E++ £129
100-200mm F5.2 W.....	E++ £399
110mm F2.8 W.....	E++ £289
140mm F4.5 Macro ML-A.....	E++ £199 - £399
140mm F4.5 Macro W.....	E++ / E++ £219 - £259
150mm F3.5 W.....	E++ £199
180mm F4 Soft VSF D/L.....	E++ £599
180mm F4.5.....	Mint- £299
180mm F4.5 Sekor.....	E++ £149
180mm F4.5 W.....	E++ / E++ £129 - £199
180mm F4.5 WN.....	Exc / E++ £129 - £299
250mm F4.5.....	Exc / E++ £179 - £199
250mm F4.5 W.....	E++ £225
360mm F6.....	E++ / E++ £249 - £299
Winder II.....	E++ £49 - £59
120 Pro II Mag.....	E++ £69
120 Pro II Mag (6x4.5cm).....	E++ £79
AE Prism Finder.....	E++ £149 - £199
PD Prism Finder.....	E++ £129
Prism Finder Model 2.....	E++ £89
Waist Level Finder.....	E++ £35
Polaroid Mag.....	E++ / Mint- £25 - £35

Minolta Sony AF Fit Lenses

14mm F2.8 EX Asph Sigma.....	E++ £299
16-105mm F3.5-5.6 DT Sony.....	E++ £349
16-80mm F3.5-4.5 ZA Sony.....	Mint- £399
16mm F2.8 Fisheye Sony.....	Mint- £479
17-35mm F2.8-4 D AF.....	E++ £239 - £249
18-135mm F3.5-5.6 SAM Sony.....	E++ £199
20-40mm F2.7-3.5 SP Asph.....	E++ £189
20-40mm F2.8 Sigma.....	E++ £199
20mm F2.8 AF.....	E++ £249
20mm F2.8 AF Sony.....	E++ £329
24-105mm F3.5-5.6 D.....	E++ / E++ £129 - £159
24-105mm F3.5-5.6 DT Sony.....	E++ £279
24-85mm F3.5-4.5 AF.....	E++ / E++ £89 - £119
24mm F2.8 AF.....	E++ £199 - £249
28-200mm F3.5-5.6 Asph Sigma.....	E++ £69
28-200mm F4-5.6 Sigma.....	E++ £45
28-70mm F2.8-2.8 ATX Pro Tokina.....	E++ £199
28-70mm F2.8 EX Sigma.....	E++ £149
28-75mm F2.8 D.....	E++ £349

Nikon AF Fit lenses

8-16mm F4.5-5.6 DC HSM Sigma.....	E++ £419
10-20mm F4.5-6.6 DC HSM Sigma.....	Mint- £269
10-24mm F3.5-4.5 G AFS DX.....	Mint- £529
10.5mm F2.8 G AF ED DX Fisheye.....	E++ / Mint- £379 - £429
12-24mm F4 ATX PRO SD Tokina.....	E++ £299
12-24mm F4 G AFS DX ED.....	E++ / Mint- £479 - £549
14-24mm F2.8 G AFS ED E++.....	E++ / Mint- £1,099 - £1,199
16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ / Mint- £319 - £349
17-35mm F2.8-4 EX D Sigma.....	E++ £129
17-35mm F2.8-4 XR Di Tamron.....	E++ £169
17-50mm F2.8 EX DC OS HSM Sigma.....	Mint- £379
17-50mm F2.8 XR Di II Tamron.....	Mint- £239
17-55mm F2.8 G AFS DX IFED.....	E++ / E++ £549 - £649
18-200mm F3.5-5.6 G AFS DX VR.....	E++ £279
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £449
18-50mm F2.8 EX DC Macro Sigma.....	E++ / Mint- £169 - £189
18-50mm F2.8-4.5 DC HSM OS Sigma.....	E++ £129
18-55mm F3.5-5.6 G AFS DX VR.....	Mint- / Mint £74 - £99
18-70mm F3.5-4.5 G AFS ED DX E++.....	E++ £99 - £159
18mm F2.8 AFD.....	E++ £699
20mm F1.8 EX DG Sigma.....	E++ £299
24-120mm F3.5-5.6 ED AFD.....	E++ / E++ £125 - £149

24-120mm F3.5-5.6 G AFS ED VR

24-200mm F3.5-5.6 Asph Tokina.....	E++ / E++ £199 - £249
24-200mm F3.5-5.6 ATX Tokina.....	Unused £129 - £149
24-50mm F3.3-4.5 AFN.....	E++ £99
24-70mm F3.5-5.6 D Asph Sigma.....	E++ £59
24mm F2.8 AFD.....	E++ £229
28-100mm F3.5-5.6 AFG.....	E++ £49
28-105mm F3.5-5.6 AFD.....	E++ £129
28-200mm F3.5-5.6 Sigma.....	E++ £79
28-200mm F3.5-5.6 AFD.....	E++ £139
28-300mm F3.5-6.3 DG.....	E++ £99
28-300mm F3.5-6.3 XR Di Tamron.....	E++ £139
28-70mm F2.8 D EX Sigma.....	E++ £149
28-80mm F3.5-5.6 AFD.....	E++ £49 - £69
28-85mm F3.5-4.5 AFN.....	As Seen £39
28mm F2.8 AFD.....	E++ £169
30mm F1.4 DC EX HSM Sigma.....	E++ £199 - £279
35-105mm F3.5-4.5 AFN.....	E++ £79
35-135mm F3.5-4.5 AFN.....	E++ £99
35-300mm F4.5-6.7 Tokina.....	Unused £99
35-70mm F3.3-4.5 AF.....	E++ £59
35mm F2 AFD.....	E++ £189 - £199
35mm F2.8 Macro DX ATX Tokina.....	E++ / Mint- £289 - £299

45mm F2.8 D PC-ED Micro.....	E++ £1,149
50-500mm F4-6.3 Apo DG Sigma.....	E++ / E++ £699
50mm F1.4 AFD.....	Mint- £165
50mm F2.8 EX DG MACRO.....	E++ £149
55-200mm F4-5.6 AFS DX G VR.....	Mint- £129
60mm F2.8 AFD Micro.....	E++ £229 - £239
60mm F2.8 AFS ED Micro.....	Mint- £319
70-200mm F2.8 Apo EX HSM Sigma.....	E++ £399
70-200mm F2.8 G AFS ED VR.....	E++ £1,049
70-210mm F4-5.6 AF.....	E++ £89
70-210mm F4-5.6 AFN.....	E++ / E++ £49 - £79
70-300mm F4-5.6 AF LD.....	E++ £79
70-300mm F4-5.6 AFG.....	E++ / E++ £69 - £75
70-300mm F4-5.6 Apo Macro Sigma.....	E++ £99
70-300mm F4-5.6 DG Macro Sigma.....	E++ £79
70-300mm F4-5.6 DG OS Sigma.....	E++ £199
70-300mm F4-5.6 ED AFD.....	As Seen / E++ £89 - £139
70-300mm F4.5-5.6 G AFS VR.....	Mint- £319
75-240mm F4.5-5.6 AFD.....	E++ / E++ £69 - £89
80-200mm F2.8 ED AFD.....	E++ £299
80-200mm F2.8 ED AFD.....	E++ £349
80-200mm F4.5-5.6 AFD.....	E++ £59 - £69
80-400mm F4.5-5.6 G AFS VR.....	E++ £689 - £749
85mm F1.4 AFD.....	E++ £699
85mm F1.4 UMC Samyang.....	Mint- £189
85mm F1.8 AF.....	E++ £199
85mm F3.5 G AFS Micro VR DX.....	E++ £279
90mm F2.8 SP AF Macro Tamron.....	E++ £219 - £249
90mm F2.8 SP Di Macro Tamron.....	E++ / Mint- £259
90mm F2.8 SP Macro AF Tamron.....	E++ £219 - £249
105mm F2.8 AFD Micro.....	E++ £389 - £449
135-400mm F4.5-5.6 Apo D Sigma.....	E++ / E++ £269 - £349
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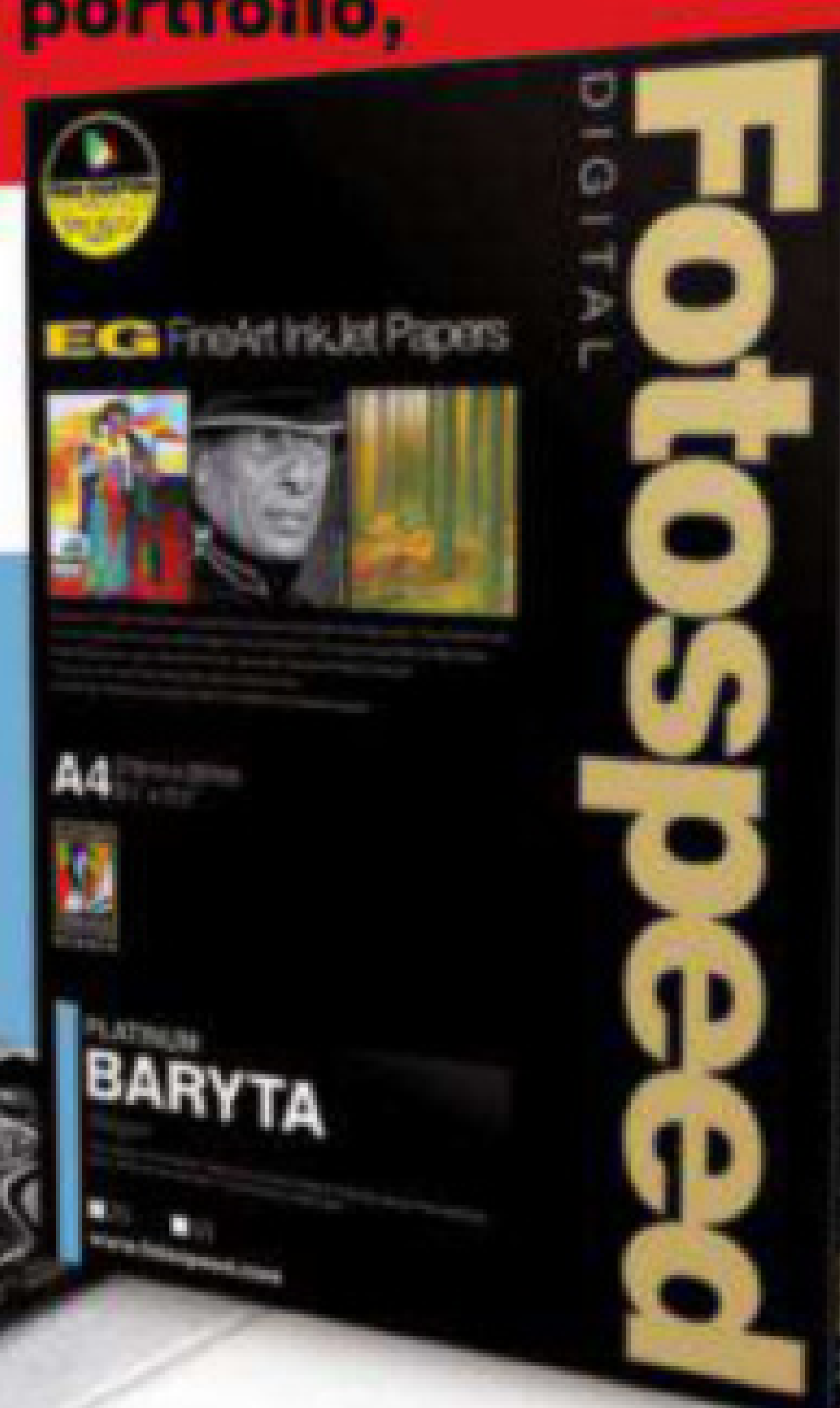
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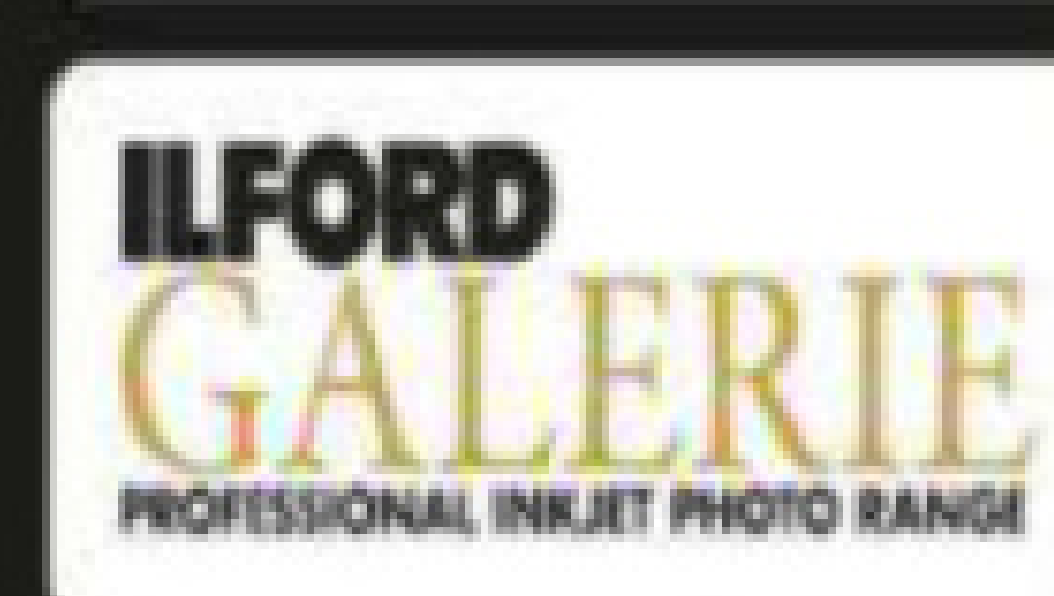
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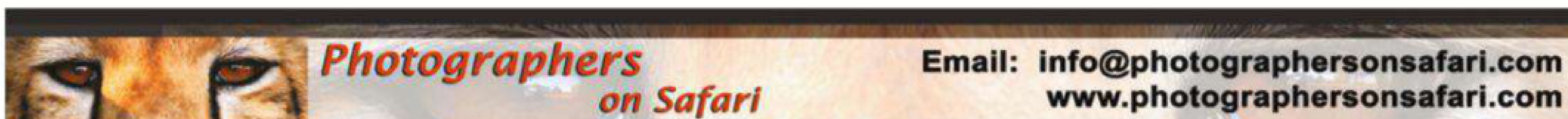
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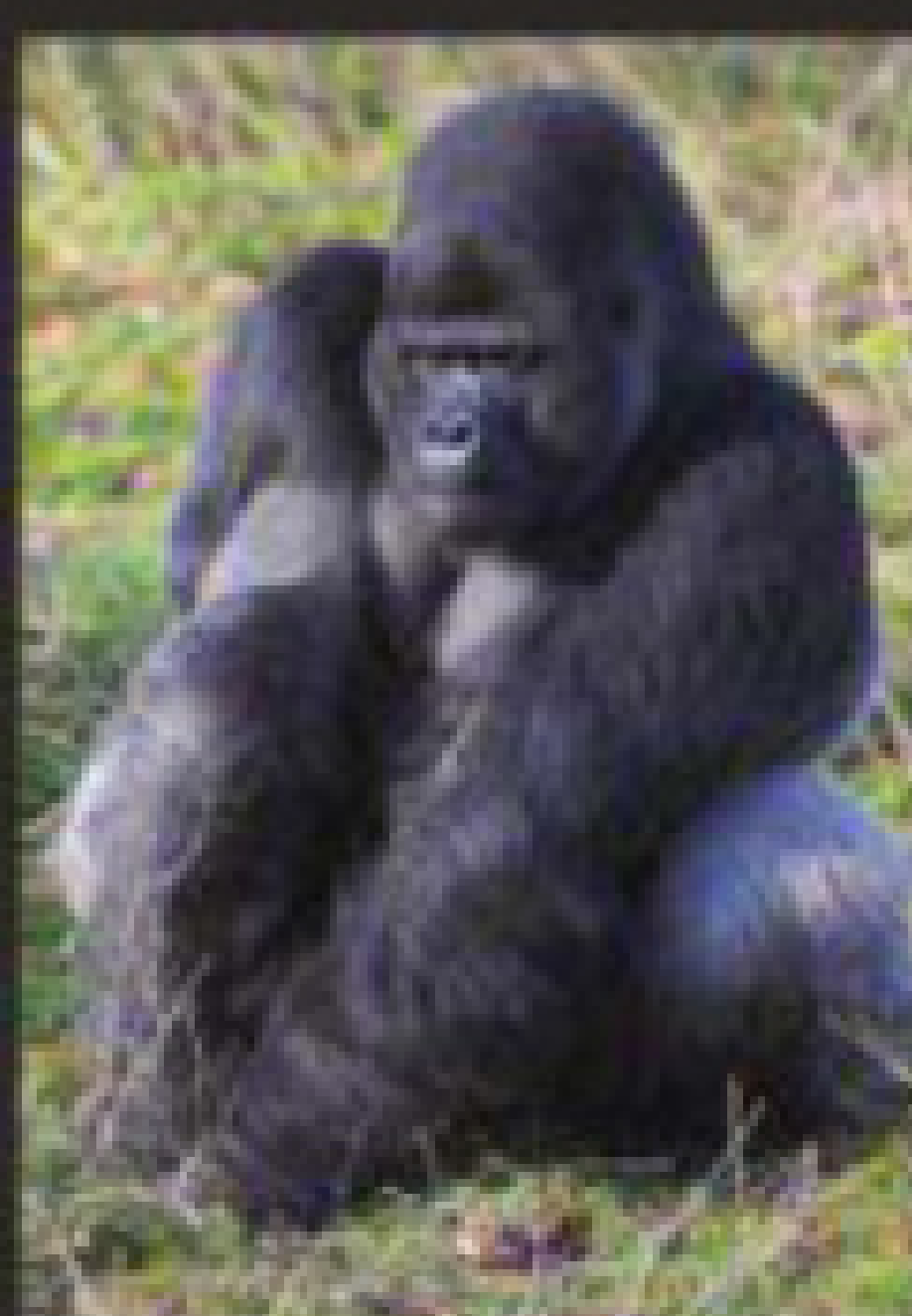
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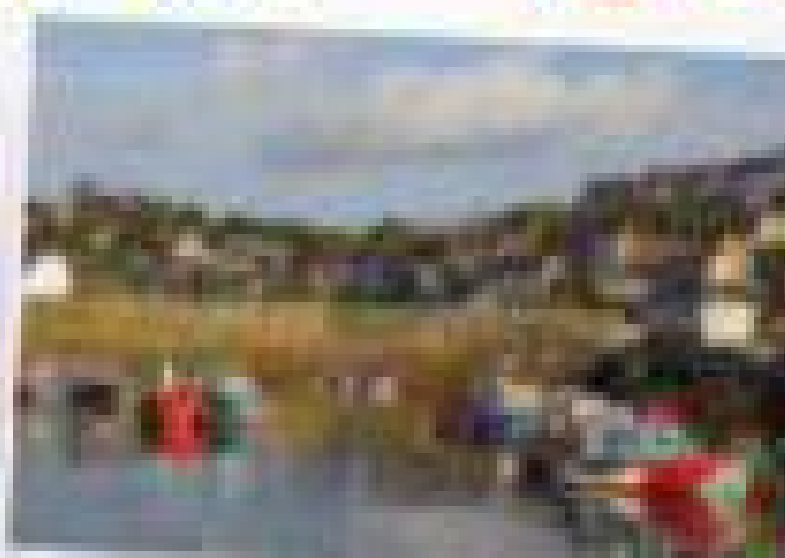


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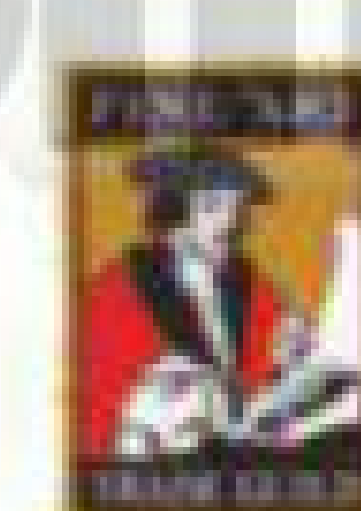
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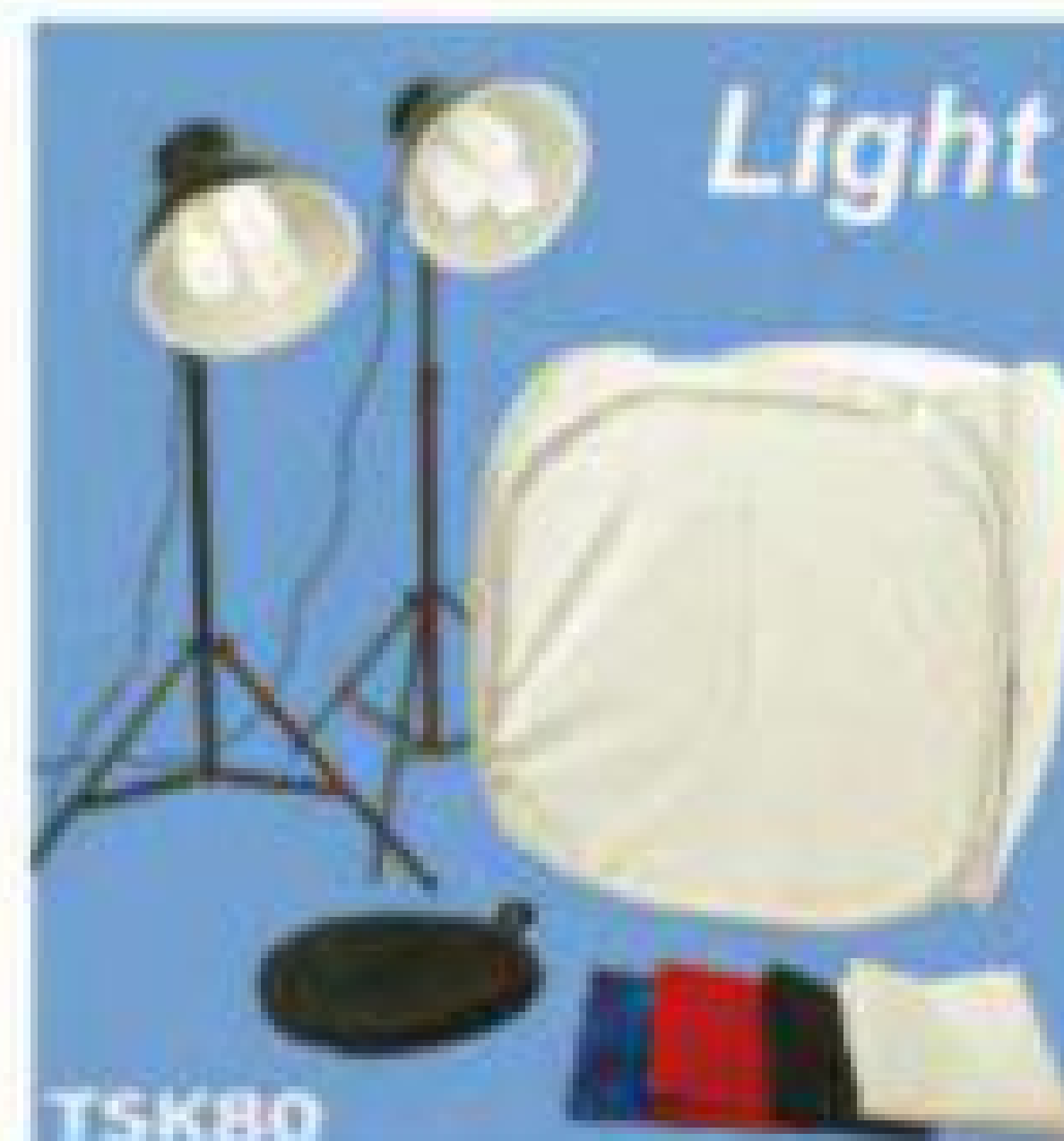
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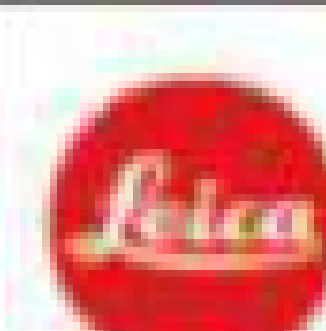


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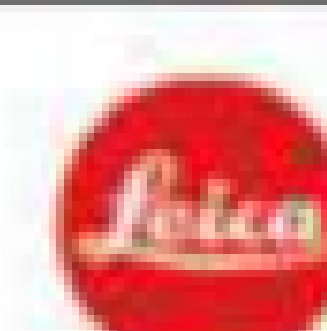
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OGDEN CHESNUTT

The Great Equaliser is coming, apparently. Also, according to Ogden, a full-frame revolution...

ELI SHIVERS and pulls his scarf tighter around his neck, which I rather appreciate, as it helps to muffle his curses. He shakes his head, like a father disappointed in his daughter's outfit, as he zooms into his photo only to find another head spoiling the view.

Eli has a new Nikon D600. In fact, so do about half of the 20-odd photographers out here tonight on London's South Bank, tripods stationed carefully across the Millennium Bridge to capture a backdrop of St Paul's Cathedral while hoping for the year's first snow shower to descend on the capital. The other half have Canon EOS 6Ds.

'Entry-level' full-frame was an invention of 2012, but if 20-odd frozen photographers are any indication of what's to come, 2013 will be the year of the full-frame revolution.

'Look at this,' Eli says, smashing a finger into his 921,000-dot LCD, 'he's set up in my line of view!'

'Who has?' I ask. He points at a photographer 30 yards down the bridge. 'So zoom out!' I tell him. 'And if you ask me...'

'I'm not.'

'This is the more interesting scene,' I say, casting my hand across the horde of photographers. 'Everyone's seen St Paul's from this angle, but no one has seen this view of St Paul's.'

Eli scowls like a stewardess when you ask for a third drink on the plane, and resumes composing his picture. He's waiting for photographers to leave and snow that never comes, and zooms back in on St Paul's, proving that a bigger sensor doesn't give you more imagination. But a bigger sensor does give you more flexibility for shooting in low light, and all the dreadfully similar shots taken on this bridge tonight are of spectacular quality.

So I'm warning you all now: prepare to see more bad bokeh, flimsy light trails and garish light painting in your Facebook and Flickr feeds. The great equaliser of cheap(er) full-frame sensors will expose a new generation of photographers to image quality and creative potential they've yet to experience. It will launch a new wave of self-expression, as former crop-sensor enthusiasts begin to understand the greater potential at their fingertips and, in the process, learn more about how light (and their cameras) work.

It occurs to me that this year more manufacturers (Pentax, I'm looking at you) will unveil their own affordable full-frame cameras to keep pace – and, as the market gets saturated, the price will be driven down. As I peer into my crystal ball, I see that

as full-frame cameras become more prolific among budding photographers, bigger sensors will trickle down even further. In the space of just a few years, we'll take it for granted that our cheap compact camera with a short shelf-life will offer full-frame (or Fujifilm X-Pro1-like) resolution.

For a while it will be crazy, as accomplished, long-time full-frame photographers try to outdo the up-and-comers. We'll see lots of heavy-handed documentary and extreme 'citizen' photojournalism. But by the end of this decade we'll settle into a happy medium where the super-serious photographers (or, rather, the ones who take themselves super seriously) will find something else to have that sets them apart from the pack, while everyone else is zooming into pub photos on Facebook and counting the empty glasses on the table. Or shooting well into dusk at their weekend getaways to tired seaside towns.

As full-frame cameras proliferate, they'll sell by the pallet at the Argos and Walmarts of the world. People will pick one up as an impulse buy when purchasing a plastic garden tool organiser. Just think of

the quality of UFO videos we're soon to see – not to mention ghost photos! Definitive proof of life in other worlds and dimensions could be just around the corner, thanks to bigger digital camera sensors. Once we accept these other realities, it radically changes our own. Religions will change or die. Our First-World problems of choosing ringtones and *X-Factor* winners will slide into deserved obscurity, and mankind will welcome a new astrological age of tolerance, empathy, freedom and self-expression.

When history books recount the story of how it all happened, they'll point back to the brave photographers who chased the light and the manufacturers who chased their wallets.

As Eli zooms out briefly to consider my idea of including the throngs of photographers as foreground interest, he has little idea that he is responsible for all the great Earth changes to come. He and all the other photographers on this bridge. And all of you who got new full-frame cameras for Christmas... forerunners of our brave new world.

Eli shoots a long exposure of a passing party boat, and smirks at the quality of his picture. 'You really ought to get one of these,' he says.

'Oh, I've been shooting full frame since the 1960s,' I say, patting the Pentax SV in my pocket.

'No,' he says, 'I mean a tripod. Your pictures are always so soft.' **AP**

'Prepare to see more bad bokeh, flimsy light trails and garish light painting'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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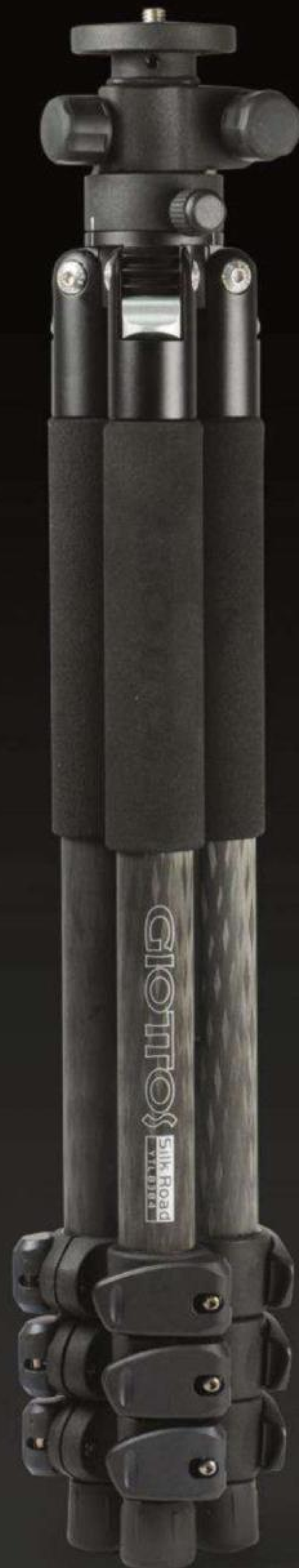
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